

AUGUST

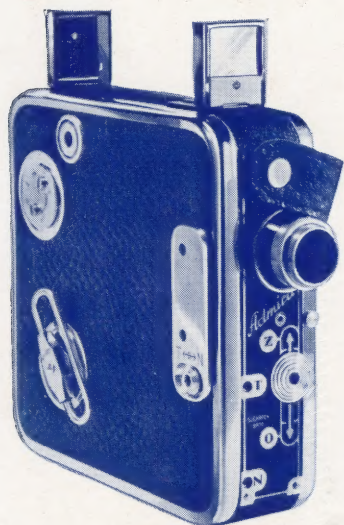
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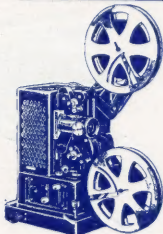
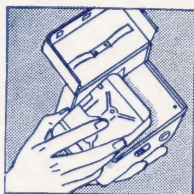
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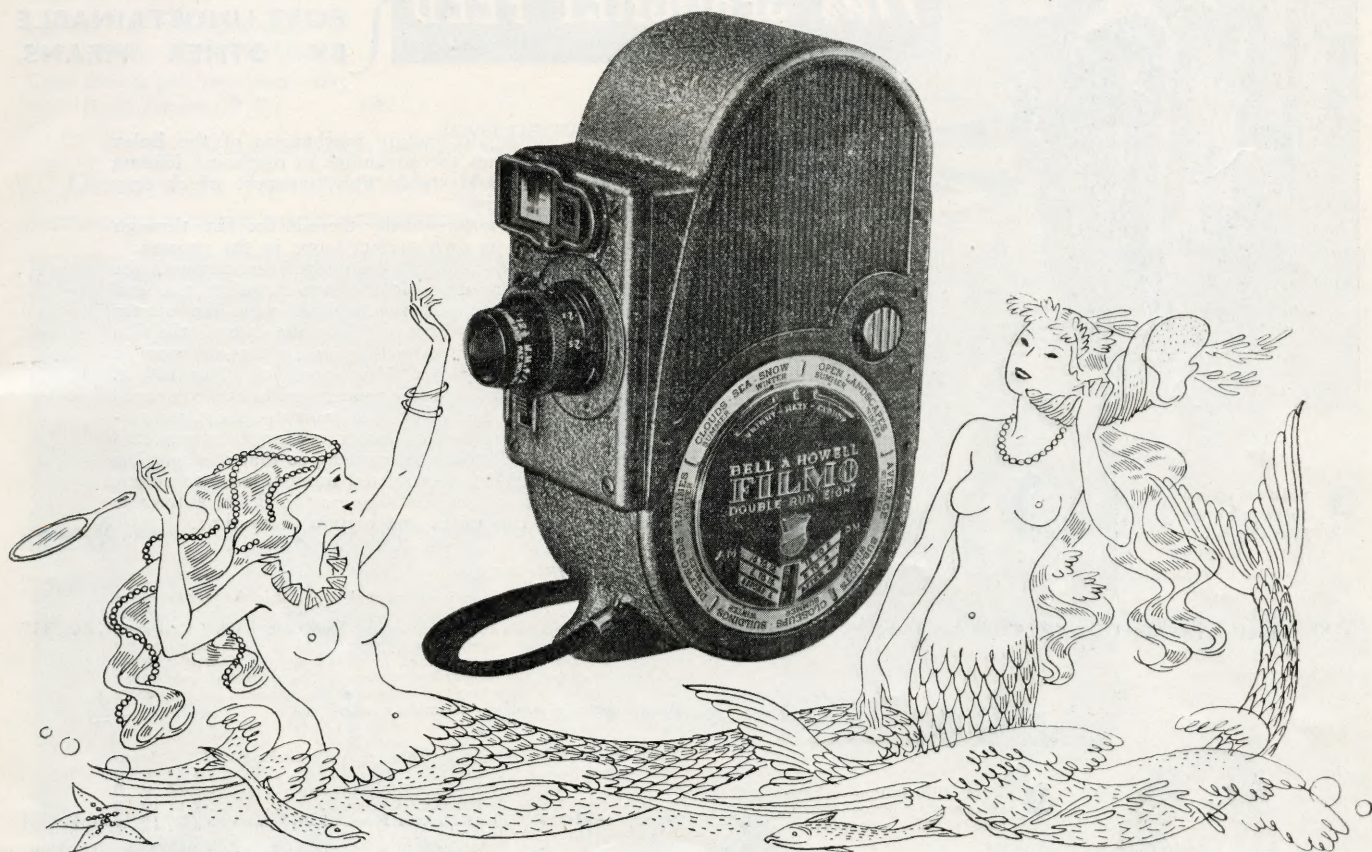
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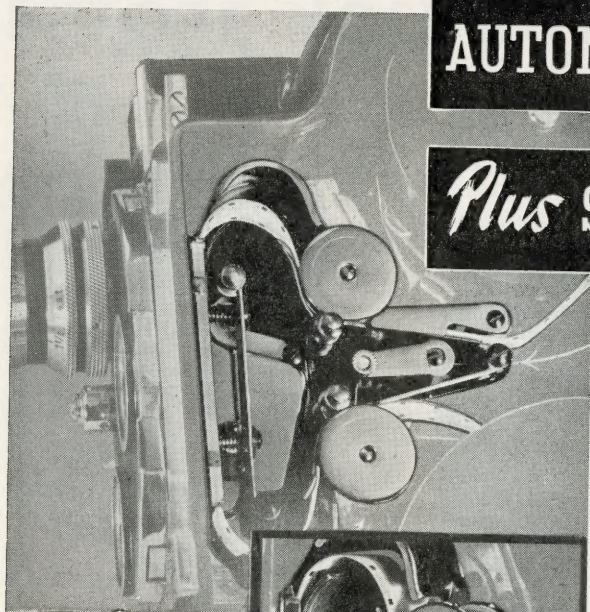
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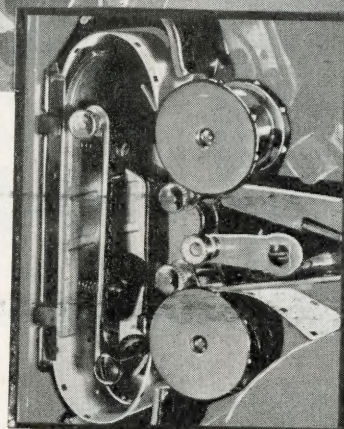
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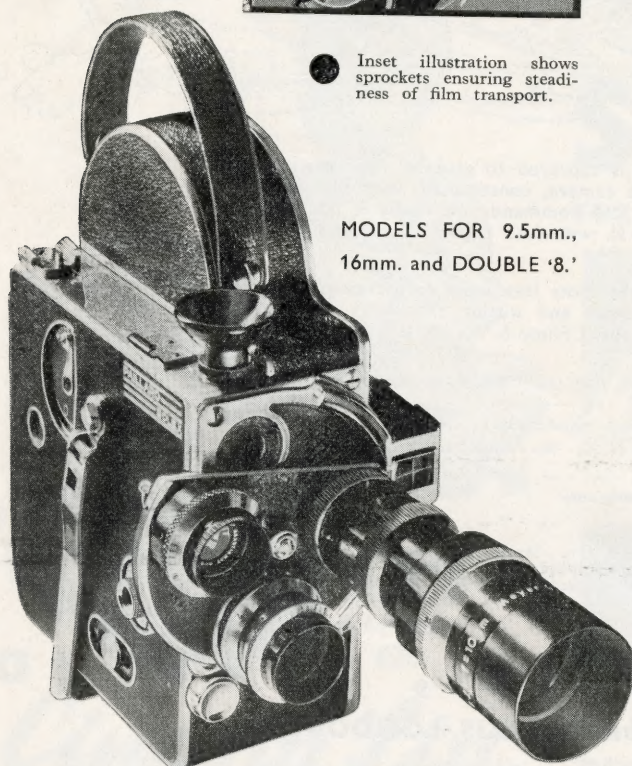
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● Illustration above shows how the automatic loading mechanism threads the film through the gate from top to bottom spool and forms loops



● Inset illustration shows sprockets ensuring steadiness of film transport.



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Subjects such as this make effective still pictures, but in a cine shot see that there is some slight movement, as, for instance, in the movement of branches.

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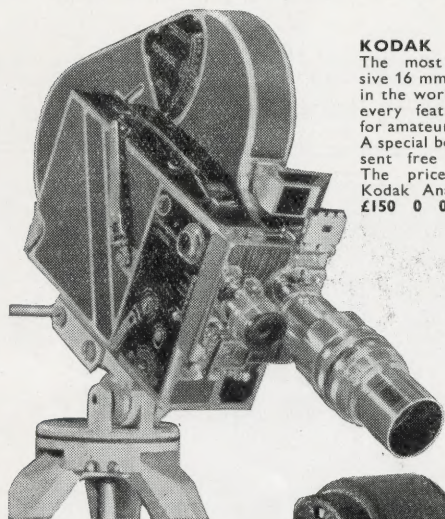
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WHERE CAN I GET THE BEST SERVICE?

This is a question many enthusiasts ask themselves. Very often they are introduced to the fascinating art of movie making by a friend, and after finding that movie making is the best possible form of recreation and amusement as well as being most useful for recording holidays and sporting events, etc., they want to know where to obtain advice on the right kind of apparatus for their particular purpose. It is at this stage that we introduce ourselves.

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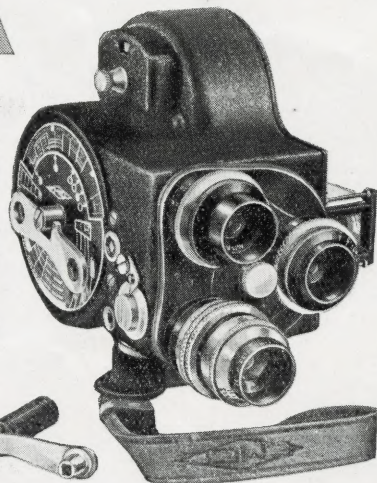
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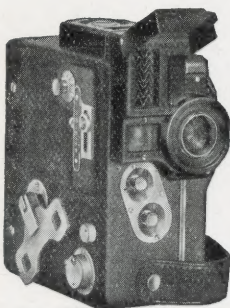
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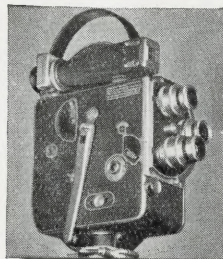
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In Defence of the Film Play

NOW that the vexed problem of 9.5mm. has been ventilated and 9.5mm. users have decided by an overwhelming majority that they do not want a special class in our competitions, there remains to be settled a final point: What is to be done about the preponderance of documentary films among the 1937 "Ten Best"? Incidentally, it should in fairness be mentioned that some readers do not regard the 9.5mm. problem as having been settled. The letters published last month from champions of this gauge have elicited from them acid comments, but those letters have come too late to sway the general vote and, in any case, numerically they were much too small to do so. One would have thought that those who have fault to find with 9.5mm. would at least have been as quick to express their views as those who are very happy with it.

Documentary Films

Now what is to be done about documentary films? Anything or nothing? Let us hear what some of our correspondents have to say on this question. "Film makers are bound to move along with your ideas," writes one, "and there can be no denying that next year will see a big trek over to the abstract type of film." Disregarding for the moment whether this matters anyway, we can permit ourselves to point out that the subjects of the prize-winning films are surely concrete enough. They each have a definite theme. It is the absence of theme that militates against the average amateur film.

One of the successful film competitors *did* make a story film, "No Laughing Matter." It was not shown at the public exhibitions for the reasons stated in the programme. Another story film, "Nancy's Garage," by the Stoke-on-Trent Amateur Cine Society, would almost certainly have found a place in the Ten Best had it been received in time for the final judging. It has since gained a number of awards in other competitions.

"No doubt the documentary film," writes another reader, "may be the type amateurs handle best but most societies favour the fictional type of film. I think that

such a film, a comedy or drama, should most certainly be included in the awards and shown, if only to let us see how good or (quite likely) how bad 'the other chap's' stuff can be. The judges seem to be biased far too strongly in favour of documentary films."

The whole purpose of a film competition is to encourage better work. We can see bad films at any time. Why make the journey to London, Manchester, Glasgow, Warrington or wherever it may be to see how bad the other fellow's work can be? One can, however, appreciate the point of view that demands a special section for story films. They *are*, in the main, more difficult to make, but I feel that those readers who have asked for a special section for them are guilty of somewhat muddled thinking. They do not really need a special class for story films but for *society* films, which are largely story films.

Club Organisation

After all, an individual worker can collect a few friends, think up a plot and shoot off a neat little picture without being harassed by such things as studio rent, the necessity of keeping every member occupied, the organisation and smooth running of the society, the building of sets, the arranging of public displays and the often harrowing search for means of keeping solvent. The expert correlation of these diverse elements is the first essential step in the production of a successful club film. The unambitious home-produced story film can be just as effective as the elaborate club production costing a good deal of money and employing the time and energies of many people. If, therefore, a special section is reserved for story films, would there not still

be unfair competition?

You might say that if the lone worker can produce an effective, simple little picture, why cannot the societies produce simple little pictures? Well, they can, of course, but by no means so easily. In most
(Contd. on next page)



If you are making a holiday film of the family at the seaside, remember to take close shots such as this. There will always be a place for them and they may help to bridge awkward gaps.

A Special Plaque for Cine Clubs

(Continued from
previous page)

cases their organisation demands more elaborate efforts. That is why comparatively few societies make documentary films, for these do not, generally speaking, call for large production units. If, then, judges are prejudiced in favour of documentary films, the societies are obviously at a disadvantage. But the commonsense viewpoint is that the judges regard documentary films with favour only because they more often achieve what it was intended to achieve than does the average amateur film play.

Choice of Subject

The choice of subject is important. Our own view, so often expressed, is that it does not matter what you film but how you film it. We do not regard the mission of the amateur film-maker as the ennobling of the public intelligence. We dislike artiness and pretentiousness. We do not say that you should go out into the byways and film dying industries . . . unless you are interested in dying industries. In our view it is a mistake to choose a lofty theme because you want to do something worthwhile. To do so is a form of intellectual snobbishness.

It is a laudable object to point the way to better conditions by making films of the slums, of traffic problems, of unemployment problems, public morality and safety and Old Uncle Tom Cobleigh and all. But the amateur movie-maker should not feel it incumbent upon himself to produce such pictures in order to gain recognition of his talents. *Amateur Cine World* does not contemplate embarking on a crusade for the betterment of the world. We are conscious that there are so many things nearer home that need betterment first and we are far too lazy to do anything about it. Our function is, after all, to provide instruction in as palatable form as we can contrive on the making of films.

Please yourself what you film, but do not delude yourself into thinking that because you have made a poor film of the life cycle of the Beastly Stinkwort your effort will receive more consideration than a good film of a Horrible Child. Certainly we shall take into consideration the fact that the Stinkwort film offered far greater difficulties than the other. But presumably it was a labour of love for you. You are wrapt up in the Stinkwort, its study is your recreation and solace. You are filming something you know a good

deal about and if you don't know a good deal about it then you should not have undertaken the film. The trouble with many amateurs with praise-worthy ideas about what to film is that they do not know enough about the subject they have chosen.

The only really worth-while subjects are the *filmable* ones and if your interest is in film-making first and propaganda for any particular cause second, you will choose the subject that can be the most effectively translated to the screen. The story with plenty of action and incident is one of these, and the movie-maker who produces a good story film has no reason whatsoever to feel abashed before the fellow whose film contributes towards the public weal. The good story film will have so contributed, too, because it will have given entertainment. There is the pride of craftsmanship in a well-constructed film, be its subject what it may.

Film What You Please

Quite obviously this doctrine of film what you please cannot be taken too literally, because some of us are so very easily pleased. But at least you need not feel that you are at a disadvantage in our competitions because your tastes run to the film play and not to the documentary. The preponderance of documentary films in the prize list last year was due to the fact that there were more documentary films to choose from than there were story films. It is to be hoped that the special class for societies will result in more and better story films—story films which do not follow the commercial formula but which exhibit the individuality which is the result of freedom of expression.

It should, however, be emphasised that this special class is not specifically for story films; it is for any type of film made by a society—news - reel, documentary, what you will. If those club members who have written to us are correct in their assertion that most societies make film plays, then few films of other types can be expected for this class. And if the number of story films proves to be negligible it will be an indication that the need for a special section does not really arise. That seems to be the fairest way out. (See also page 267)

Indirect representation is a valuable means of cinematic expression. It can be economical and in many cases more effective than a straightforward shot of the actual object.



The AMATEUR FILM PLAY

A Creative Outline

VI. SELECTED SCENES AND GENERAL PRODUCTION NOTES

Previous articles in this very popular series have dealt with : Rehearsing, Directing and Shooting (June), Casting, Settings and Properties (May), Synopsis to Shooting Script (April), Choice of Theme and Preparation of Synopsis (March), and Introduction and Suggestions re Equipment. Some of the author's ideas are unorthodox but have proved eminently successful in practice.

AN important point in amateur film play making, and one that must inevitably crop up again and again during shooting, concerns transitions, time-lapses and all those other elaborate optical effects which, in professional work, are produced in the laboratory, but which, alas! the unfortunate amateur is compelled to manufacture for himself by methods much more primitive.

It is impossible to tell a story in pictures without these devices, just as it is impossible—or, at any rate, completely unorthodox—to tell a story in print without the aid of chapters. So the questions arise: if fades and such-like effects have to be introduced, what are the simplest methods of making them and when and where should they occur?

In the ordinary way the script-writer will have dealt with the questions “when” and “where”; but to the cameraman or editor is left the task of contriving the effects themselves, so possibly a few notes on the subject may not come amiss.

I am opposed to the popular method of making fades by means of stopping down or opening up the lens aperture, because practically never in full daylight and only occasionally in artificial light are fades made in this way perfect. Either the operator wobbles the camera while handling the lens, or gets his fingers across it; or, if that does not happen, the fades have a grey, “washy” look about them and seldom commence or terminate in total darkness on the screen.

Several better alternatives suggest themselves and these may be enumerated as follows: (1) The specially prepared photographic fading-glass, which is perfectly opaque (black) at one end and perfectly transparent at the other. (2) A cardboard shutter, painted

By **ALFRED GORDON BENNETT**

F.B.I.C., F.R.S.A., Author of “Cinemanía,” etc.

matt black, into which a semi-circular cut is made. At its widest point at the edge of the shutter the cut is slightly larger than the diameter of the lens; and as the shutter is swung across, the upper and lower arcs of the incision appear to black-out the image from top and bottom of the screen. (3) A fan-shaped cardboard shutter, either pivoted on a piece of wire so that it can be swung, pendulum-wise, across the lens, or else drawn by hand, vertically or horizontally, according to choice. (4) Chemical fading-solution, into which the ends of the film, when cut editorially into scenes, are dipped for a length of time (usually only a minute or two) proportionate to the density gradation of fade required.

Of the four methods enumerated, only the first and last enable one to make the authentic fade as the film technician understands the meaning of the term. The shutter methods are frankly compromises and not really fades at all, though they suit our purpose nearly as well. My own strong preference is for the chemical solution: for the process itself is simple and the result pleasing to the eye.

Incidentally, fades made chemically relieve the cameraman of considerable responsibility; and if you decide to experiment with this method and purchase a bottle of the necessary solution, I am going to advise you, at the same time, to procure a bottle of scarlet “film stain” with which to treat the shots showing the Robot on fire and the blazing house. The realism of the
(Continued on next page)

A picture that tells its own story. It is an economical type of shot because it expresses so much. It could also be used very effectively as a continuity link, to connect a bathing sequence with a shot having reference to the bathers, but in a different location.



The AMATEUR

result will astonish you. One word of caution only is necessary. Remember to experiment with both fading-solution and stain on some old lengths of film before tampering with your masterpiece!

In the course of the play, whether it be *The Unbidden Soul* or any other kind of story, scene-junctures, transitions and time-lapses will occur where, undoubtedly, a "mix" might be inserted, and if your camera is equipped for making "lap-dissolves," by all means introduce one or two. An example of a suitable point occurs between the shots of Sylvia leaving her boudoir or dressing-room, in readiness for the drive, and her entering the car.

But do not be tempted to overdo the "mixes" in a short film and by the same token, keep all your fades reasonably rapid. The *tempo* of the entire picture, once it is under way, is rapid, and a superabundance of "mixes" in common with protracted fades will slow it up and dislocate the *accelerando* rhythm.

Wipes, in their endless diversity of types, constitute another much sought-after effect and if you feel you *must* introduce at least one, just to prove you have learnt your technical A.B.C., make quite certain that

you incorporate it at a point where it is artistically justified (as, for instance, between two credit-titles) and does not look merely freakish.

I would suggest that you make your wipe (if any) either by actually painting it on the film during editing, with one of the preparations sold for the purpose (such as "Mastral"), or else with the transparent adhesive tape also obtainable. The latter, of course, necessitates some cutting of the film and rather awkward overlapping—though the result is pleasing enough.

Making a Wipe

When making a wipe with paint or a similar medium, which dries dead black, use a camel-hair brush and apply very lightly indeed, allowing several hours for hardening. In practice I have found Indian ink to give quite as good results, while being, if anything, easier of application. Remember that nothing looks worse than a crudely executed jet-black wipe. It is the quintessence of all that is shoddy and "home-made"!

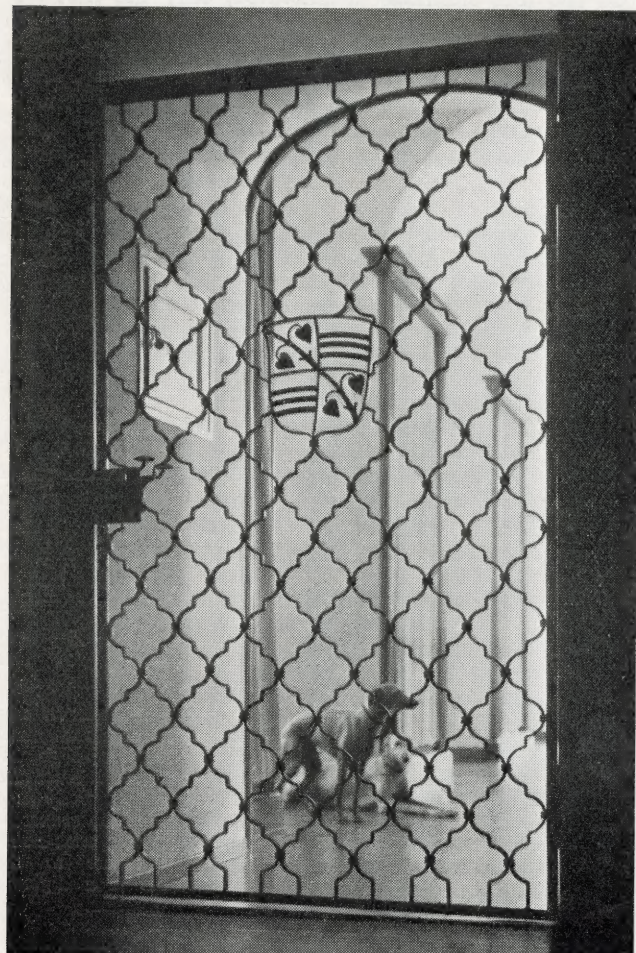
Though any reference to cutting should be left over until the concluding article in which I intend dealing with the subject, it may, in passing, be mentioned that there are many occasions on which effects such as fades can be dispensed with, although, at first sight, seeming necessary.

For instance, a straight cut from one scene to another quite different scene—say from the laboratory to Sylvia's boudoir—is often permissible providing that a brief sub-title is inserted between as a continuity-bridge. Having shot the last of the laboratory scenes in the early part of the story, a title such as "Sylvia was very lonely these days—and impatient," would serve in lieu of a fade-out/fade-in—the last frame of the title-strip being straight cut to the first frame exposed upon Sylvia lounging in her *negligee* on a couch or bed.

Sub-Titles

I am not proposing that, simply in order to save trouble, a superfluity of continuity-titles be resorted to, but I do suggest that it is often possible to dispense with a double-fade by inserting a sub-title. And if that sub-title really assists in telling the story without impeding the natural cinematic rhythm, there is no logical objection to its incorporation. With titles as with effects: they should never be inserted unless their insertion can be justified on all points. Better an endless succession of scenes straight cut from one to another than a handful of optical insults and narrative "padding" masquerading as artistic and aesthetic effects!

Let us consider now the scenes in which Mrs. Mallet, the housekeeper, informs the professor of his fiancée's arrival. We have commenced the story in the laboratory and progressed (in story-telling sequence, that is, and not according to the production schedule) to Sylvia's house. We have witnessed her agitation concerning her lover's doings and seen her



A striking shot that indicates the value of bold and unusual foreground interest. In such a case, however, care must be taken in focussing.

FILM PLAY

set out on the car journey to his residence. And now faithful old Mrs. Mallet (what a chance for a character-actress I see in her !) comes to tell him that the girl has descended upon them. It is an awkward moment for Mallet and for Denham, too.

I should handle Sylvia's arrival and Mallet's summoning of Denham somewhat on the following lines and a study of these scenes should give you ideas for handling other scenes from other parts of the "shooting script." The thought in my mind is that, if I describe briefly how I would personally set about photographing certain given scenes, you will be able to adapt my methods to your own particular requirements and probably improve upon them.

Sc. 30 (say): L.S. of Sylvia's car rounding curve in drive and coming to a halt near house. Sylvia dismounts, slamming door to and turns to hurry towards house.

Sc. 31: M.C.S. of Sylvia standing for a moment with one hand pressed to her heart. Her features are drawn and anxious.

Sc. 32: M.L.S. of Sylvia outside front door, hand extended to the bell. She turns and glances over her shoulder, half-fearfully.

Sc. 33: C.S. of Sylvia's fingers pressing bell-push.

S.T.: Though the heavens fell, Mrs. Mallet would do her duty.

Sc. 34: M.L.S. of Denham standing beside Robot in the laboratory. Holding a hand-microphone he is putting his creation "through its paces." Suddenly he looks up and stares straight towards the camera: then strides forward—apparently walking into lens.

Sc. 35: M.C.S. of Mrs. Mallet standing outside the laboratory door (angle-shot).

Sc. 36: C.S. of Denham peering half-angrily through the partially opened door (from Mrs. M's. viewpoint).

Sc. 37: C.S. of Mrs. Mallet looking at Denham and speaking: S.T. "Miss Carmichael to see you, sir —."

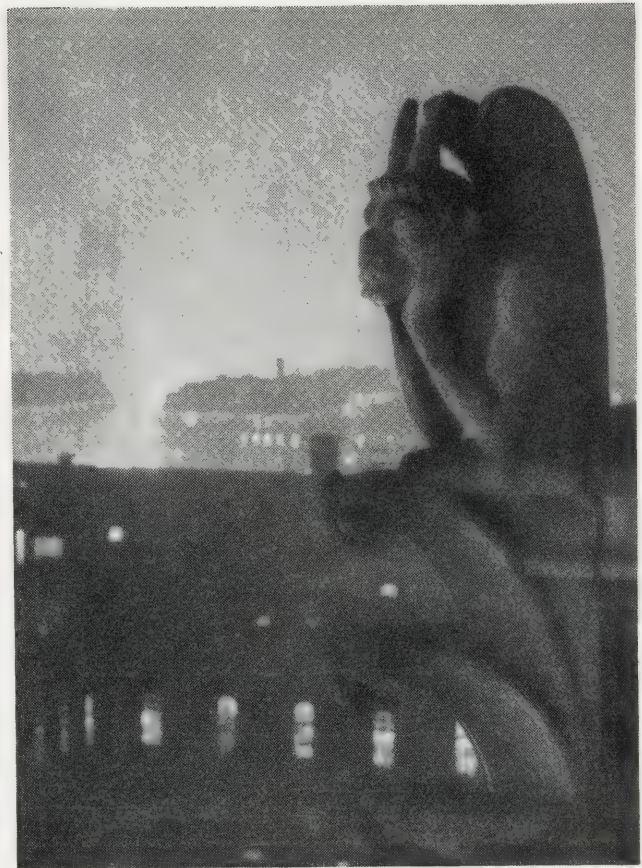
With regard to the above suggested scenes, as they are largely of an impressionistic nature, brevity is their keynote, with the exceptions of numbers 30 and 34. When edited, their fundamentally rapid tempo will be further heightened by cross-cutting. Sc. 34 would, of course, be shot contemporaneously with all the other laboratory scenes.

Faking

When filming Sc. 30 the director might arrange for the car to drive straight towards the camera, after rounding a nearby (or imaginary) curve, and then swing broad-side as it stops to allow Sylvia to dismount. This particular scene, up to the moment at which Sylvia steps out of the car, could be faked convincingly with a suitable model-car and inter-cut with a shot or shots of the player actually stepping out of a real vehicle; but, if possible, I would prefer to use a real vehicle in the first place.

If this is done, shoot at night, using the full equipment of three 500-watt "floods." The degree of proximity of the car to the house depends on the length of cable feeding the junction and the convenience or otherwise of the mains supply-socket location.

Arrange the lamps so that they will be reflected as little as possible in the cellulosed bodywork of the car when it stops across the field of view. Two lamps, one on either side of the camera, will provide adequate flat-lighting at a distance of about eight feet and a third, mounted on a box to increase the height of the



Always seek out the picturesque. A distant view, in this instance, without the gargoyle would have been quite flat and uninteresting.

tripod, may be employed for effect-lighting—as, for instance, to catch Sylvia's hair in its rays as she gets out and hurries away. The car's headlights should be "dimmed" or "dipped," unless

extinguished altogether; but wing-lights must be on and even an interior roof-light is picturesque without causing glare or dazzle.

The sub-title immediately following Sc. 33 serves as a convenient continuity-bridge and its significance becomes apparent when I advise you to project it, along with most of the scenes preceding and succeeding it, to the accompaniment of a "sound-effect" record of a thunderstorm. I shall have a little more to say about the sound-accompaniment in the next article, for this aspect, though it has not as yet been mentioned, is of considerable importance.

In Sc. 34 I am counselling you to break an inflexible professional rule by deliberately directing a player to look at the camera. Experience teaches us that in film-making, as in other things, many rules are made to be broken; and though in the ordinary way film-actors should never appear conscious of the camera, here we have Denham suddenly—probably violently—startled by the housekeeper's knock. His natural reaction is to look up immediately towards the door. And in theory at any rate, it is just within the doorway that the camera (assuming Mrs. Mallet's viewpoint) stands while shooting him.

In Sc. 37 Mrs. Mallet should enunciate the appropriate

(Continued on next page)

A Note on ACTING

(Continued from previous page)



Members of United Film Productions shooting scenes for "On A Crisp September Morn" at Teddington.

dialogue ("Miss Carmichael to see you, sir —"), so that, when editing, you can cut on her lip-movements, insert the title and complete the shot with the completion of the lip-movements. Bear this in mind whenever a *spoken* title occurs. One lamp at five feet is adequate for this and similar shots.

It will be noted that the sub-title following Sc. 33, in addition to being a continuity-bridge, enables us to dispense altogether with scenes depicting Mallet's reception of Sylvia at the door upon the latter's arrival. These details will naturally be taken for granted.

A note for the director seems warranted regarding the scenes in which Denham and Sylvia, after examining the Robot and enjoying a little display of the creature's powers and capabilities, sit down together on a divan (shall we say?) in order to make love to one another and discuss the invention.

Avoid "Sloppiness"

It is essential in scenes of this nature to avoid all tendency towards "sloppiness" or mawkishness. Amateur film-actors and actresses, doubtless visualising themselves as potential Gables and Garbos, invariably overdo their love-making. Kisses and embraces are held on too long—almost, in fact, to the point of absurdity. Keep this sort of action quick and clean-cut by remembering my rule of always slightly outpacing normal time. And—above all—insist that your artists play such scenes naturally. In a close-up of a kiss, crudity is avoided and the romantic appeal heightened by shooting through one thickness of light gauze.

If passion is demanded let it be genuine passion—and not horse-play. If grief be called for, let its portrayer aim sincerely at touching the heart and play the appropriate action sincerely. Passion, drama,

comedy, burlesque—whatever the script may demand, portray the emotion *sincerely*. Inspire the actors to feel what you *want* them to feel and ruthlessly decline to photograph action that strikes you as savouring of the counterfeit. And never, never, never allow enthusiasm and high-spirits to culminate in over-acting which, though many otherwise great artists indulge in it often enough, is the greatest crime of all! Whatever else you may do or not do, aim at bequeathing to your picture the divine dignity of restraint.

Finally, for those almost melodramatic scenes in which the Robot short-circuits herself in her torment of "jealousy," it may be mentioned that these are easily contrived with the aid of the Japanese electric-sparklers so popular at indoor firework parties.

Novel Use for Sparklers

The sparklers (which are quite harmless and will not burn the skin if touched) are arranged round the Robot's helmet and waist and when these are lit and are all sparkling away merrily, the effect is shot from various stances and angles—in this case, the more grotesque the better—and the shots, which should include one or two big close-ups, are, in editing, rapidly cross-cut with equally brief shots showing Sylvia and Denham leaping to their feet in dismay. Again, keep the *tempo* quick, with the players' action rising to a pitch of intense excitement. Conclude with the Robot overpowering Denham, who grapples with her in an attempt to arrest the short-circuit, and throwing him to the floor.

A fade-out at this juncture will be followed immediately by a fade-in on the Robot dragging the unconscious Denham down a dimly-lit corridor towards the laboratory, with the camera, perhaps again mounted on the trolley, in pursuit.

At the very end we fake the shots of the burning house with the aid of a cheap wooden doll's house placed on a small table out-of-doors at night. A miniature garden may be constructed round the house and we shoot it first with the aid of one floodlight only—the toy building itself being illuminated within by a few flash-lamp bulbs. A sprinkling of petrol on the model and a dexterously thrown wad of blazing cotton-waste, completes the work of destruction. If possible, film at 64 f.p.s. You are allowed one re-take only in which to perfect the thunder-bolt effect!



London A.F.C. cameramen at work in the shadow of Tower Bridge on a film of the Pool of London.

How to TINT Your Films

Some people object to tinting because they hold that it is inartistic. Others have tried it and got patchy results. Yet there is more to be said in favour of the practice (provided, of course, it is not overdone) than against it and, as this article shows, it is a simple series of operations.

PEOPLE hold back from tinting (i.e., staining with coloured dyes) their films because . . .

(a) the business appears to involve considerable apparatus—and mess ;

or (b) they've tried, and results are unsatisfactory, the screen effect being patchy ;

or (c) "What's wrong with using a colour-wheel in projecting ?"

or (d) it has never occurred to them.

In reply to all this, let it be said at once :

(a) only apparatus required is two small pudding-basins and bit of wood ;

and (b) this is solely due to incorrect procedure—often inspired by faulty instructions issued with proprietary dyes ;

and (c) "Simply that it's clumsy, offers limited scope, tends to impair the screen quality, and besides limits the film to being shown by the one projectionist who knows when to apply the colours. And even he, as we all know, is prone to make the most frightful errors ; one recalls green fires . . ."

and (d) we're suggesting doing it right now. Only the presence of the sound-track in talkies has caused a change from the old days, when the majority of films were wholly or partly tinted. Now tinting is only occasionally seen.

The Artistic Viewpoint

Now it will be appreciated that, from the artistic standpoint, tinting of films is perfectly sound practice, because it enables one to retain all the advantages of monochrome (i.e., "black plus one colour") while permitting one to differentiate, in successive shots, between the prevailing colours of, say, sea-scapes (blue) and landscapes (green) ; or between out-door twilight (lavender) and indoor bright-lights (yellow or orange).

Furthermore, a range of special effects is obtainable, such as the use of two colours in cases of street illuminations, etc.

And finally, let it be whispered, in the event of a film being rather over-exposed so that it is pale and washy on the screen, it can to a large degree be rectified by tinting.

Apparatus Required

Two basins about 5 inches in diameter and 2 inches deep.

Strip of wood about 3 inches by $\frac{1}{2}$ inch by 2 ft. long, projecting from (say) top of wardrobe, to which strips of film 5 ft. long can be pinned for drying.

Drawing pins and/or small wire hooks, for above.

First make a test of the intensity of stain required. With the excellent liquid dyes now obtainable in Green, Orange, Red and Blue, dilution necessary for average use is about 1 part dye to 5 parts water. Take a

By D. COLLINS

few frames of *correctly exposed* film, wash for a minute in clean water, immerse in dye bath, keep constantly



A case in which the shadows unmistakably make the picture, creating a highly original and sombre effect.

moving for one minute. Withdraw and wipe off surplus dye with soft cloth which has been damped by wetting with dye and squeezing out. Next set the test film in

the projector and try on the screen—under normal projection conditions. More dye or water is then added, if the effect is not quite right first time. Having found the exact dye intensity :

Place some in one of the two basins, seeing that the depth of the liquid is *slightly* greater than the film width.

Cut the film to be tinted into lengths not longer than the height of the wood (above) above the floor.

Place these lengths, neatly coiled up, to soak in clean cold water in the second basin.

One by one take these lengths, shake them dry—quite dry—of surplus water, and immerse them in the dye bath. Keep constantly on the move for two minutes, turning over once or twice.

Lift out of dye bath, gently shake off surplus dye, attach one end of coil to wood and uncoil, to hang vertically.

(Continued on next page)

Remove little blobs of surplus dye from the hanging film by means of a piece of soft, fluffless cloth which has been moistened and squeezed out in the dye.

When all the film strips are hanging up, leave to dry *undisturbed*, to avoid any dust settling on them.

When dry, rub gently once or twice with soft, dry cloth to remove any slight discolorations that may be apparent on either side of the film.

Bottle the diluted dye, making a note of the proportion of water that was added.

How to Tint Your Films

(Continued from previous page)

Remarks

1. It is very important *not* to wash the film, nor even rinse it, after dyeing, as this would remove the dye in patches (by dilution) hence causing streakiness, particularly around the sprocket holes.

2. Six 5ft. lengths can very comfortably be handled in one "go."

3. Do not place a coil of dry film straight into water, or it will get all stuck together. Instead feed it in bit by bit, forming it into a new coil under the water.

4. For handling the film in the dye bath I use a rubber glove on one hand, 6d. each, sold separately. It is best to have only one length of film at a time in the dye. To ensure that all the film thoroughly absorbs the dye, it is well to wind it from one coil to another—forming a figure eight—so that every inch passes between one's fingers and is kept in constant motion.

5. A good way to transfer each length from dye bath to hook is to hold the basin *just under* the hook, attach film end, and lower basin while holding the damp cloth round the film as it emerges. This minimizes waste of dye and reduces the splashing danger.

6. It is very important to ensure dust-free atmosphere, particularly in the case of 8mm. film.

7. The water and dye baths must never be any warmer than 70°F, otherwise the emulsion may flake away from the film base.

It is probable that the manufacturers will increase their range as the demand grows: however, lavender can at present be contrived by mixing red and blue. The table that follows gives routine uses. Anomalies exist—for instance, a sea-scape

tinted orange looks perfectly correct. In a big silent film, *Sons of the Sea*, all the sea scenes were either orange (day), blue (night) or lavender (night, in fog). Important effects are achieved in cutting from one tint to another.

Hand-colouring, frame by frame, is required where two or more colours are to be used

together. Over-exposed films are best served by blue, green, deep red: orange imparts brightness and so does as much harm as good.

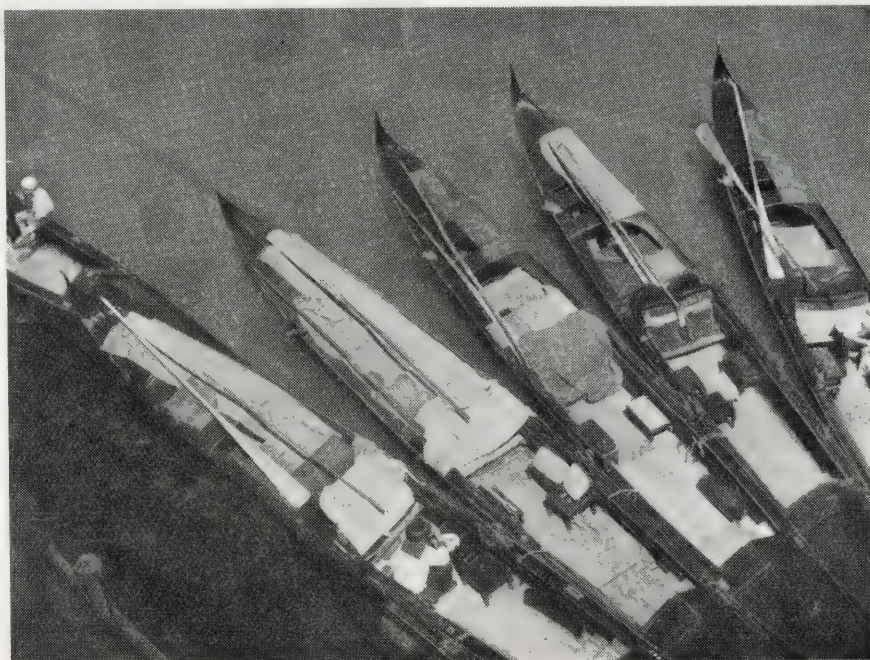
Colour	Depth	Uses	Remarks
BLUE	Medium	Exterior, night.	Blue-green is useful for night at sea.
	Pale	Sea-scapes, exterior, twilight.	
	Very pale	Cold tones in snow scenes.	
LAVENDER	Medium	Tropical night.	
	Pale	Twilight, exterior.	
GREEN	Medium	Country scenes.	Unsatisfactory, in general.
RED	Medium	Fire Scenes.	Also used symbolically.
ORANGE & YELLOW	Medium	Bright, sunny exteriors, and interiors by artificial light.	Yellow is the brightest

I.A.C.

We learn that the I.A.C. was accepted as the representative body for Great Britain at the Fourth International Amateur Film Congress at Vienna. This means that it will be possible for British films to be entered in world competitions through the Institute, who will be responsible for their selection.

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viewing of films. These meetings will be open to all. Readers are asked to note the change of address of headquarters. They are now 40, Bedford Row, London, W.C.1. The Hon. Sec. is Mr. Leslie M. Froude.



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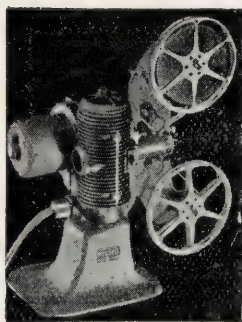
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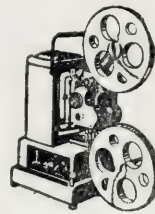
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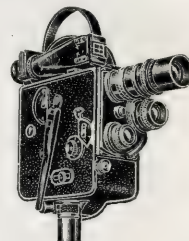
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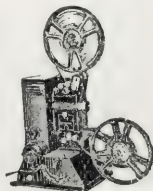
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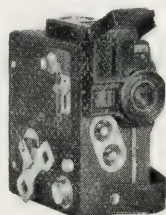
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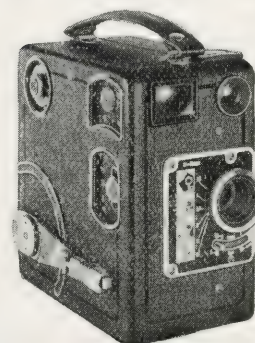
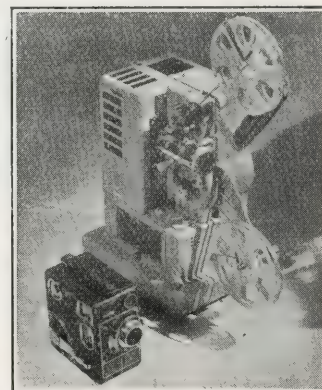
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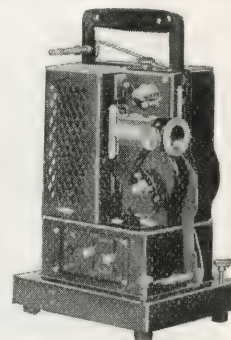
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Amazing Amateur Film Sets

BUILT IN CELLAR

We have never before seen such remarkably ambitious—and successful—sets as those illustrated on this page. They are some of those constructed by Ace Movies, who have produced film plays which have achieved world renown.

ILLUSTRATED here are some of the sets for Ace Movies' current production (now nearing completion), "The Miracle." Above is the garden set in which foreground models were used. And if you think that it must surely be a miniature, look at the smaller picture on the right. Bottom left, Frank Biggs, featured player in the film.

The spaciousness and elegance of the other set illustrated makes it difficult to believe that it was built in a cellar under a shop. Incidentally, a word of praise should be said for the stills, which are definitely of professional quality.



SET DESIGN AND CONSTRUCTION

This is the first of a new series which will describe the salient features of set design in limited space with limited means. Among subjects dealt with will be outdoor sets, enhancing dramatic value, making use of the Schufften process, false perspective and model work.

By G. B. HERBERT

EVERY time a set is introduced into an amateur film there is at once the risk of loss of the illusion of reality. This risk will vary with the resources of the society. The professional film maker, as we know, devotes much time and money to the building of sets. The amateur can never hope to compete in this side of the game; he cannot approach his films from the same angle at all. I am thinking of the last set in the recent "Prisoner of Zenda." In a room in the palace, roughly half the size of a football field, Rudolf says "goodbye" for ever to the Princess Flavia. The whole scene is set about with the atmosphere of romance, but at the same time the characters are dwarfed and overpowered by the size of the set, just as in the story they are overpowered and about to be separated by forces beyond their control. Play the same scene in a little amateur set and the atmosphere has at once disappeared.

The amateur is always up against problems that never beset the professional. Small sets are apt to give an air of pokiness and meanness unless very cleverly handled, but forced economy may sometimes be a help as well as a hindrance. It is certainly a spur to the imagination.

Amateur Cine World publishes cine societies' production stills from time to time, and it is very interesting to observe the ways in which different clubs tackle the problem of sets.

Picking several examples at random I would unhesitatingly award the palm

Ace Movies set in course of construction. (See critical comments on this page).



Scene from the Planet Society's current production, "Refuge," analysed by the author in this article.

to the Planet Society's set for "Refuge" illustrated in the April number of *A.C.W.* There is an air of genuineness about this that is particularly appealing. The hanging coat and onions indicate a low ceiling, even though this is not visible. The dark half of the picture is separated from the light by the post which forms a barrier between the two people. Possibly as yet they do not know each other—I confess I know nothing of the story; so much I glean from the still alone.

It is a pity that the roof support divides the picture into two equal halves, but that may only be due to the trimming of this particular still. The weight of the picture with its dark shadows is on the left, so that an increase in the width of the lighter right half of the scene would make for better pictorial balance. One hesitates to criticise anything about which much trouble is taken, especially when the criticism is entirely unasked, so I sincerely apologise to all parties concerned and plead as my excuse that criticism is itself a form of praise.

Arches and Columns

In the same April number *Ace Movies* are shown preparing sets for their latest production which appears to be on an ambitious scale. (Just how ambitious it is is seen from the remarkable stills on the opposite page. These were received some time after Mr. Herbert's article had been received.—Editor). There would seem to be great possibilities in that arch and the room beyond, but the more elaborate sets become the more snags arise. One can play about with solid masses and provided one has some knowledge of artistic forms and balance good results may be obtained, but with the introduction of architectural features one steps off into deep waters.

The two columns on either side of the arch are examples of what I mean. There are many things to be known about the shape and detail of columns—too many to go into here—but for a column to appear real it must follow certain rules, and that is merely a question of the right knowledge. Again, these two columns support nothing, although supporting something is the only

(Continued on next page)



In the early days of amateur films. The author's first attempt (eleven years ago) at building film sets.



Reproduced for amusement only! Observe the creases in the wall-paper!

Set Construction and Design

(Continued from previous page)

excuse for a column. Maybe I am a little previous as the set as shown is still unfinished, but anything these particular columns may support would cut through right on top of the curve of the arch.

I would recommend every amateur society to enrol an architect or architectural student among its members if possible. Unless architectural features are properly done they will make the set look more amateurish than if they had never been attempted, and it is a pity to spoil an otherwise good film by not giving as much attention to the design of sets as is given to the other departments of the production.

If Floor Space is Limited

It being assumed that the amateur's floor space is limited, how can he make the best of what he has? Well, firstly a plan of the set must be sketched, with the doors, etc., necessary to the action, marked in position. If there are two or more sets representing different rooms in the same building, a rough plan should be drawn showing these in relation to each other to make sure that the imaginary building could actually work. For instance, if two sets are supposed to be immediately next to each other, a window mustn't appear in the wall which is supposed to separate the two rooms; if your front door in the exterior shot has the hinges on the right and the lock on the left, in the interior set of the hall the hinges will be on the left and the lock on the right and the door will open towards you.

These are simple examples and you may think the mistakes are too absurd to be made, but many things equally silly have been seen on the professional screen. People have been known to look into rooms through windows when previous evidence has shown those rooms to be upstairs, and I have actually seen a lift situated immediately underneath the flight of stairs leading up from a hotel lounge. The lift duly and apparently rose by raising a shutter that blocked out the light panel on the

doors, of course—but what was supposed to happen to the lift when it was six feet or so off the ground, heaven and the art director alone knew.

But let us return to the problem of erecting amateur sets. My own first attempt took place eleven years ago. It was built on the lawn with no lighting other than that of the sun and reflectors. For your amusement it is illustrated here. Please note the creases in the wall-paper. In those days sub-standard film and cameras were much more of a rarity than they are now, and we already had a 35 mm. projector which we had been running since 1922.

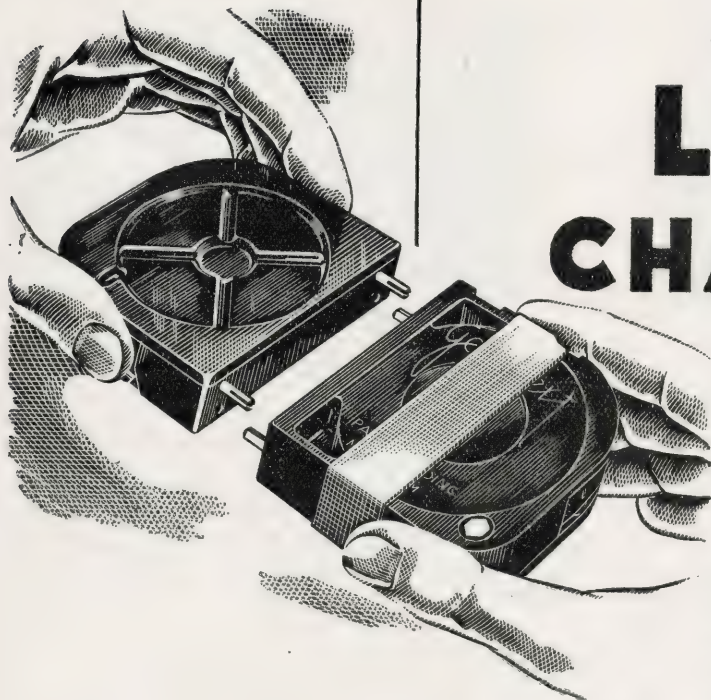
Having bought a second-hand topical camera, therefore, there was no money left for sets, so we had to do the best with what we had. The walls of the set were of nothing more than wallpaper on a framing of 2 in. x 1 in. The fireplace and gas-fire we lifted bodily from one of the rooms in the house. Memory of the resultant family crisis will forever be with me. Looking at the photos again now, I see that the set was almost everything a set shouldn't be.

Increasing Apparent Size

I have already referred to the necessary limitation in size of amateur sets. It is therefore up to the designers to increase the *apparent* size. Walls should be plain and light in colour. They may be built up of plywood or, better still, thin building board, and if this is bought in units of standard width (3 ft. or 4 ft. wide by any length up to 14 ft.) and mounted on framing spaced to correspond, the units may be used again and again.

A strip of lining paper may be pasted over the joints between each sheet and will disappear when the set is distempered. If under certain conditions of lighting the edges of the paper tend to show, this may be avoided by tearing the paper so as to form a wafer edge. It will then be quite invisible.

Flush (i.e., no panels) doors can be bought for as little as 14/- and although these might not be good enough

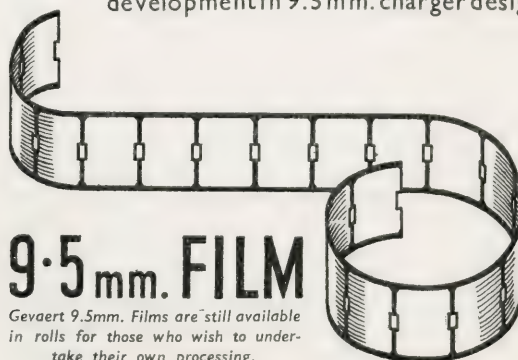


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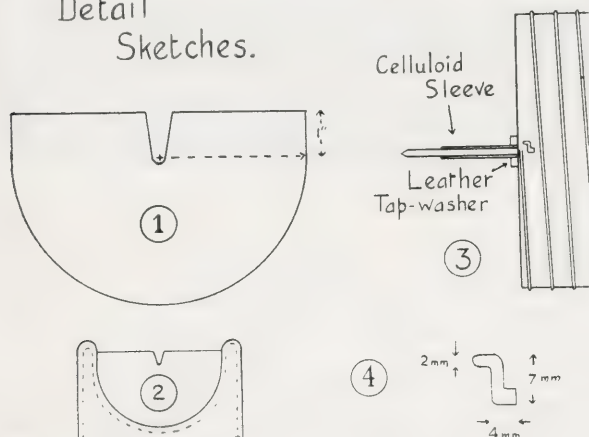
IS HOME PROCESSING Worth While?

IS it worth while? Of course it is! In the past so much emphasis has been laid on the economy of home processing that its major advantage has been

Simple and inexpensive apparatus enables any amateur to control the whole of his work from exposure to finished film. In this article a practicable ideal in working conditions is described in detail.

By R. H. ALDER

Detail
Sketches.



1. The end-formers of the trough are cut from 1" prepared deal and lined with sheets of metal cut to the same size. Radius of lower semi-circle section is $\frac{1}{4}$ " greater than radius of drum. The bearings for the axle are made by boring $\frac{1}{4}$ " holes, making saw-cuts down to them and smoothing off with rat-tail file and glass-paper.

2. The length indicated by dotted line is about 6 inches plus three times the diameter of the drum: a paper template is useful for testing. Inside the trough, from end to end, is half-an-inch longer than the drum.

3. Each end of the axle is provided with a celluloid sleeve where it runs in its bearings, and with a thrust-washer coated with celluloid cement.

4. The hook is tested for size in a sprocket-hole before being sweated to the drum.

overlooked: the real gain is that each length of film can have individual treatment instead of being brought to an average standard. When every stage of the photography is under personal control the cameraman is able to produce exactly the effect that he desires—he can modify contrast, tone and depth so as to emphasise the emotional content of each sequence.

The following notes apply to all kinds of reversal film, although they were accumulated from experience with 9.5 mm. stock of various makes. The kind of emulsion to be processed has, of course, a material bearing on the formulæ to be used for developing, while the dimensions of the apparatus are affected by the gauge and length of film to be handled. The strength of light on the screen in subsequent projection must also be taken into account. Fortunately all these adjustments have been reduced to rule-of-thumb and any amateur, at the expense of ten feet or less of film, can ensure perfect processing of even an unknown make.

Of the three possible methods of handling wet film the drum and trough method is the only one which recommends itself to the amateur. The skeleton-type drum, on which the film is supported by cross-bars, needs careful manipulation to avoid sprocket-hole flash—that disturbing fault in which the space

under the sprocket-holes is lighter than the area at the sides. This defect is due to surface-tension causing uneven distribution of the first developer: by winding the film in contact with an unbroken cylindrical surface the effect is eliminated.

Credit for devising a simple construction for a cylindrical drum is due to Mr. R. D. Satchell, of the Whitehall Cine Society. The principle is to take a metallic cylinder and to wind on it a length of stout wire which forms a wall to restrain one turn of film from overlapping the next.

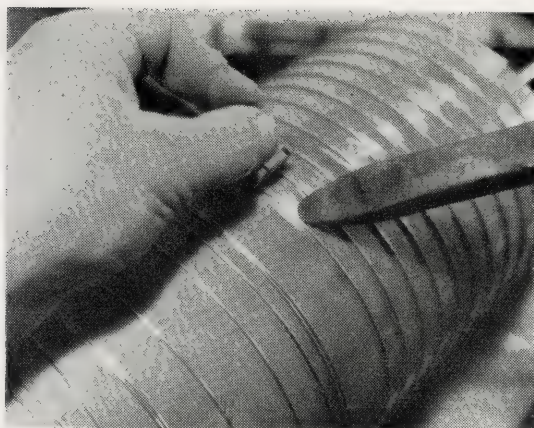
Size of the Drum

The size of the drum depends on the film to be handled. For 9.5 mm. film up to 34 feet long (a useful size when duplicating) the diameter (in inches) multiplied by the length (in inches) should be between 70 and 80; for a bare 30 feet it may be as low as 65. For 25 foot lengths of double-eight film (without leader or trailer) the product should be 75 to 85: for 50 feet of 16 mm. the product should be 150 to 160—this is a rather large size but quite manageable.

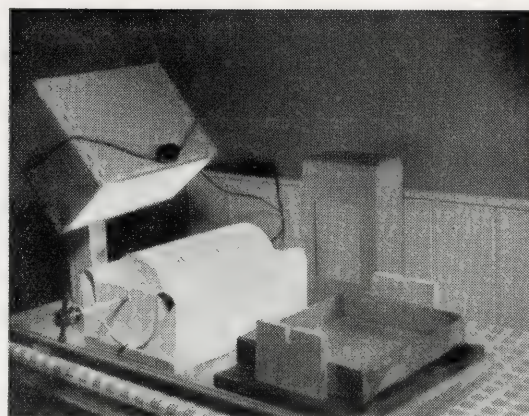
A specially-made cylinder is not essential. Mr. Satchell's first model was built by soldering together, end to end, two toy "garden-rollers" from the six-penny stores. Another model was founded on a large tin which originally contained puppy-food. It is necessary, however, that the outside surface should be smooth;



(1). FIXING THE AXLE IN THE DRUM.—Both the axle and the surface round the hole in the drum are tinned with solder and the joint is secured by applying a hot soldering iron all round the junction.



(2). POSITIONING THE TURNS.—The slotted oak block held in the left hand holds each turn at the proper distance from its neighbour while the solder is applied.



(3). THE COMPLETED BENCH.—Normally the washing-tray stands between the safe-light and the drum. At the back is the lid with a cut-out covered by a safe-light. Note the independent switch of the nearer lamp-bulb.

if there is a slight "valley" along the seam it can be filled with solder and smoothed off with rasp and glass-paper. Experimental models, for lengths of title up to eight feet, can be made from half-pound cocoa-tins. The specimen shown in the illustrations was an extravagance—it was constructed of stout zinc, with scarfed joints, by a tinsmith at a cost of 4s. 6d.

The centres of the two ends were carefully struck and three-sixteenth holes drilled. A brassed stair-rod forms the axle; the cap was filed off one end and the rod passed through the holes. The rod and the surface of the zinc round the holes were well tinned with solder and the rod sweated into position. The drum was then set up between temporary centres, formed of crossed nails driven into blocks of wood $12\frac{1}{2}$ inches apart.

The helical track was formed of tinned copper wire, 20 s.w.g., one ounce for each ten feet of film. The end of the wire was bent into an arc and soldered to the circumference at one end of the drum, thirty-four feet were measured off and the free end was twisted round a nail in a gate-post. Then the cylinder was taken in both hands and the wire strained with steadily increasing pull until a slight stretch was felt. This stretching of copper wire removes all kinks and leaves it beautifully smooth. Hence the choice of an expensive wire.

Turn Cylinder Carefully

The wire was then severed from the gate-post and the cylinder carefully turned to wind up the wire without introducing fresh kinks. With thumb-pressure the wire was guided onto the cylinder in turns roughly half-an-inch apart and at the finish, without allowing the coils to slacken, was tacked to the cylinder with a touch of solder.

Then each turn was tacked onto the surface at three points in its circumference. The position of the first turn was carefully measured out so as to secure an even "pitch" of half-an-inch in the first revolution. After this had been put on, the remaining wire was positioned, when soldering, with a spacing jig consisting of a piece of oak in which were two saw-cuts exactly half-an-inch apart. The first saw-cut rested on the turn already soldered and the second held the adjoining turn while the solder was applied. The same spacing is suitable

for single-eight film: for double-eight and sixteen millimetre the distance between saw-cuts is $\frac{3}{4}$ inch.

Soldering tinned wire to tinned iron is easy, but if a zinc cylinder is used it is worth while to use spirits of salt or Baker's soldering fluid. A really hot large iron helps the work; the small iron used for assembling wireless components, even when electrically heated, cannot overcome the rapid radiation of heat by the extensive surface. Also it should be borne in mind that solder is a liquid and runs downhill, not up! After all the turns have been secured, surplus solder is cleaned off with a half-round rasp and sand-paper.

Anti-Sulphuric or "Bakelite Enamel"?

The small hook to retain the beginning of the film was snipped from stout tin and sweated to the surface. The whole of the drum was given three thin coats of anti-sulphuric enamel; some experimenters have found "bakelite enamel" from the sixpenny stores a satisfactory substitute. Leather tap-washers coated with celluloid cement were fixed over the junctions of axle and drum and two celluloid sleeves, moulded from cleaned-off photographic film, were similarly cemented on the axle where it would rest on the trough-ends. Finally a handle was sweated on the end of the axle.

The construction of the trough from tinned iron ("sheet tin") or zinc is evident from the illustrations. The wooden end-formers are sheeted inside with metal soldered to the curved bottom and the whole is painted with anti-sulphuric enamel and fixed to its wooden baseboard.

The washing tray may be of any convenient size. Amateurs who have running water available in the work-room will probably prefer a tray with inlet and overflow pipes connected by rubber tube to tap and waste.

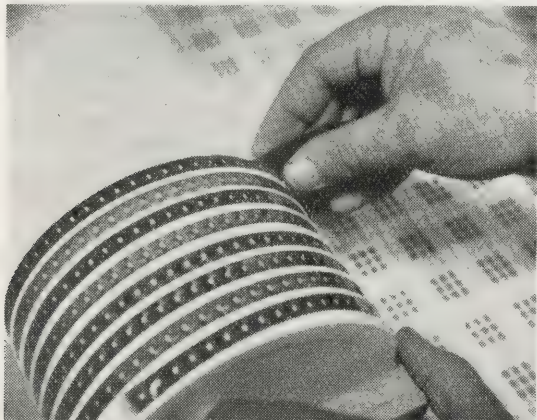
Two jigs are required to hold the drum: one to support it over the washing tray and the other, which is kept dry, for loading the film onto the drum. Ortho. film may be loaded by weak red light but pan. film must be loaded in darkness. This is not really as difficult as it sounds; the charger is held as shown in the illustrations and the thumb and forefinger guide the edges of the film. The tip of the forefinger acts as guide by feeling the wall of

Is Home Processing Worth While?

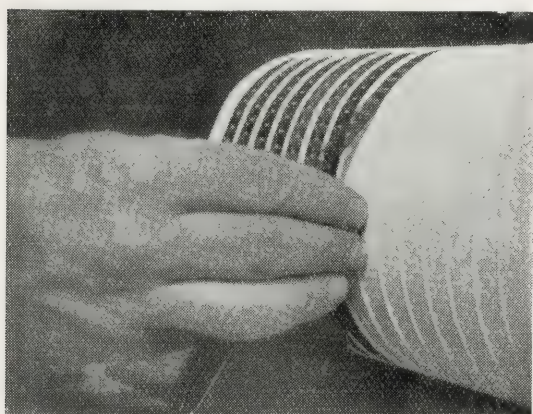
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the groove into which the film is being loaded. After one or two practice-loads with old film no difficulty will be found in carrying out the whole process by touch alone.

It is convenient to have a bench constructed of pine floor-boards, on which a safe-light can be mounted,



(4). A PRACTICE LOAD WITH OLD FILM. While the left hand turns the drum the right thumb and forefinger guide the edges of the film. The projecting tip of the forefinger feels for the edge of the groove—little practice is needed to do this in absolute darkness.



(5). LOADING AS SEEN FROM THE OTHER SIDE. The top of the charger is gripped between the little and ring fingers of the right hand—the film passes up from the lower compartment of the charger through these fingers to the index finger and thumb.

hinged to a pillar. The safe-light acts also as an exposing light for the second exposure and consists of a box, wider than the drum, one side of which is translucent diffusing material, such as tissue-paper sandwiched between two pieces of window-glass. Over the whole surface fits a lid, in the centre of which is cut a hole to accommodate a bright green safe-light. Inside the box are two forty-watt lamps on independent switches: one alone is used for a safe-light and both for exposing the film after reversal.

It may be thought that the apparatus is bulky. Admittedly the essentials are the drum and trough (which may also be used for loading and as a washing tray); the remainder are luxuries, which have been added because the writer is both lazy and impatient. The baseboard hangs on the wall when not in use and the remaining gadgets stand on the safelight pillar, so that storage is not difficult. The fact that within ten minutes of unhooking the apparatus the film is in the first developer is at least some justification for the trouble.

In the Dark-Room

Operation in the dark-room is begun by setting-up the bench, with the washing tray adjoining the safe-light and the trough at the other end: into the latter are put ten ounces of desensitiser. Developer, reversal and bleaching solutions and blackening agent are measured and set in order, together with water if no tap is available.

On another table is the loading jig, holding the drum. The lights are switched off and the projecting end of the exposed film hooked on to the drum, which is rotated with the left-hand while the right forefinger and thumb guide the film into the groove. At the finish the end of the film is held onto the drum and the last inch or so is torn across to free the cassette.

The drum is put carefully in the trough—as soon as the film has been well wetted the free end will cling to the surface. For two minutes the drum is rotated in the direction which causes the film to tighten itself, and then it is transferred to the supports over the empty washing tray. The trough is emptied and ten ounces of developer put in it, the drum is returned to it and the safe-light switched on. Rotation of the drum is continued until development is complete, the washing tray is filled with water and the drum transferred to it and rotated to wash the film.

Theory and Practice

In similar manner the film is reversed, washed (including exposure by removing the safe-light cover and switching on the second lamp), bleached, blackened and washed. The film is looped lightly over a clothes-horse to dry and is not left on the drum.

In the next issue it is proposed to deal in detail with the theory and practice of the reversal process, setting out the refinements of control which enable the thoughtful amateur not only to ensure straightforward results but also to modify tone and contrast in any desired direction. In the meantime it may be said that even the less ambitious beginner who constructs the apparatus shown here can rest assured that simply by following the manufacturer's formulæ he can easily secure results as good as those from any trade house, without delay and at a quarter of the cost.

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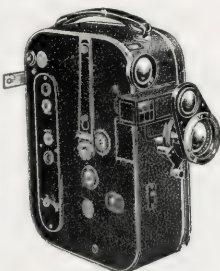
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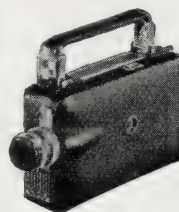
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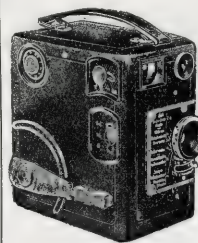
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Readers' FILMS Reviewed

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Note: The illustration opposite is much reduced.

PICTURES FROM LINO.

By W. C. CLARK and G. A. ROSS. 200 ft. 9.5 mm.

This is a very creditable little film. It is clearly expressed. It shows the essentials of the work of lino cutting and block-making in detail and logical sequence. It is, in short, a very good record. But allowing for the fact that the composition of the individual shots is such that the work carried on is seen to the best advantage and the lighting is such that the work is adequately seen, it remains only a record.

There is no reason to decry the film because of that. It is a competent job of work that conforms to the rules. The only objection that can be urged against it is that it is a little too stilted. One anticipates the next shot and the angle from which it will be taken. Possibly, it is just a trifle too painstaking or, rather, the fact that pains have been taken is somewhat too obvious (for, of course, great care must be taken in production, but there is an art in concealing an art). The film does not move as fluently as one could wish; in certain cases the cutting on action is faulty. The titles are better than the average, being commendably brief and to the point.

As we have said, the film is good, but if the authors can get the opportunity of seeing any of the craftwork sequences in the Cinemagazines produced by Andrew Buchanan (there are a number in the G.-B. library) they will be better able to gauge the difference between a record and a *treatment*. It is a difference that it is almost impossible to describe in words since it must necessarily be entirely individual, but chiefly it is expressed by imaginative angles and lighting and extremely smooth cutting—so smooth, indeed, that one is scarcely aware of the changes. A Leader has been awarded.

THE DEVIL DOCTOR. By B. SRAWLEY. 300 ft. 9.5 mm.

Time was when our staple literary diet was detective stories and even now we batten on them. But they must be real detective stories, based entirely on deduction. There must be no amazing coincidences, no clues withheld from the reader. Half the fun, after all, is in trying to solve the mystery for oneself. Shockers and thrillers we have no use for. As far as the cinema is concerned, however, it is a very different matter. There the opposite obtains.

We find "detective" films based on pure deduction rather wearisome. They so often lack action, they are



All films—of whatever subject, length or size—submitted for review, are automatically entered for the "Amateur Cine" Ten Best Films Competition. Ten handsome plaques are awarded annually for the year's ten best films. Films should be packed in film containers and addressed to the Editor, "Amateur Cine World," 300-304, Gray's Inn Road, London, W.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your own name and address and the cost of return postage.

frequently slow and they are at times uncinematic. Thrillers which, at our leisure at home, we dismiss as far-fetched and slightly absurd become real and stimulating when the whole exciting business is unfolded before our eyes. We

have little time to analyse their improbabilities; what has gone before does not register so clearly in pictures as it does in print.

We are, in short, less critical of the film than we are of the story. This is not because we consciously adopt a tolerant attitude when we go to the cinema. On the contrary, we are highly critical, but if the story is sufficiently fast-moving we have no time properly to weigh up the story values, although force of habit keeps alive a sixth sense that is keenly aware of the technique of the film.

Most people are like that. You can't reasonably keep your mind on two things at once. If the film is good enough to hold the attention you live only in the present and it may well be that, when it is over, although you enjoyed it, you quite fail to remember just what it was all about.

Here, then, is a very good reason why, if you want to
(Continued on next page)



Members of the Bradford Cine Circle on a day's outing to Bempton Cliffs near Flamboro' Head. They are seen shooting collectors securing seagulls' eggs from the 300ft. cliffs.

Thrillers Make

(Continued from previous page)



make a film play, as opposed to a film of a single incident, you decide on a thriller. If the action is fast the audience will accept improbabilities that they would not countenance in a more leisurely and possibly more artistic production. Not that the thriller is necessarily inartistic. There is an art in keeping it fast-moving and assaulting the audience with sudden shocks and surprises. A pastoral poem in moving pictures need not be a better work of art than a well-filmed thriller; and assuming that they are both merely competent, we know which we would rather see.

Revealing shots of this kind make all the difference between a dull holiday film and a bright one. Get in as much human interest as you can.

Amplification Needed

"The Devil Doctor" set out to be a thriller and doubtless the people taking part got a good deal of fun out of it. But it fails because it is a film of a synopsis. The salient features are presented in skeleton fashion. They are not built up, padded out and rounded off. Character build-up is not so important in thrillers as it is in many other types of film. In the case of the latter we rely on incident and there must be plenty of it. The story of "The Devil Doctor" is that Dr. Fu Manchu traps Dr. Petrie and friend, who are rescued by the police. Dr. Fu Manchu escapes. And that is all. There is not enough incident, no surprises, no shocks.

Again, the settings are too few and too cramped and the whole effect is rather naive. The "presents" title is held on too long. Some of the other titles are unnecessary

and hold up the film—"My hat and my coat quickly," for instance, "Take Dr. Petrie below" and much of the telephone conversation. Some of the film seems to have been taken at half-speed which accentuates the more the fragmentary nature of the plot.

Use of Half-Speed

Half-speed is, of course, a very valuable adjunct in films of this kind but its use is chiefly confined to action which needs to be speeded up beyond the limits of safety or endurance. Thus it is properly used in car chases and, in a farcical comedy, in chases on foot. But it should not be used in interiors to show people entering and leaving rooms, picking up papers and reading them. The action can only be accelerated by quick cutting—cutting before a character enters or leaves a room. Probably there was not enough light for the normal 16 f.p.s., but if this was the case the location should have been changed to an outdoor one. It is surprising how easily changes of this kind can be effected and in any case, a natural exterior always looks better than an obvious studio-made interior.

The subject of this film, effectively handled, is good cinematic stuff. The mere capture of a man and his subsequent rescue is not, but the material could be amplified. If the author feels like making another picture on the same lines, profiting by his mistakes, he might consider producing a thriller based on, say, the dope traffic. It could begin with a car accident—thrills at the start, you see. A girl is run over. When her clothing is searched a packet of dope is discovered. The police are confronted with the problem: Who is she and where did she get the dope from? The C.I.D. get to work. The advantage of having the C.I.D. get to work and not the uniformed police is that an amateur actor rarely looks convincing as a policeman. Nor, for that matter, does the professional.

Characterisation

The search leads the Yard into all sorts of queer places. To get a little love interest into the plot you could have the sister of the girl who was killed set out to try and track down the gang who had ruined her sister's life. She walks unsuspectingly into danger and is rescued by one of the detectives.

We have said that provided a thriller is sufficiently fast-moving the audience will, within reason, be tolerant of improbabilities. This, perhaps, should be amplified. Certainly they will be prepared to overlook improbabilities in the plot but they will not forgive improbabilities in characterisation. We have in mind a three-reel film play produced by a young society. As a first attempt it is very creditable but the film as a whole is naive. The trouble is that the cast is called upon to perform actions and go through emotions quite outside their experience.

The dope merchants never look like dope merchants, the radio apparatus never looks like a transmitting station,

Good Film Plays

the police inspector is obviously much too young for his job, the sets look like sets. In short, one cannot believe in the characters for a moment and the story exceeds the bounds of credibility. At the same time, the producers have an appreciation of cine technique. The cutting is quite good in parts, but the club must try to build up its sequences better. The action is rather too breathless—a fault on the right side, perhaps, but there is a limit. But the first essential is a good story—something which will give the cast opportunities instead of hampering them at every turn.

THE JOKER. By CREST CINE CLUB.
150 ft. 9.5 mm.

For a first effort this film is quite successful. The club has, however, handicapped itself with rather a poor story and the treatment obscures rather than clarifies it. In the first place, it begins too slowly. The medium shot of the habitués of the pub is held on too long and there is insufficient change of angle. The cutting needs to be brisker. If nothing much happens in a shot, cut it out. Every one should be contributory to the theme.

It is not until the close of the sequence that one realises that the black looks, lowering glances and threatening attitude all round are merely due to the fact that the men are anxious for the stranger to leave so that they can begin their game. It would have been quite easy to have expressed this in two or three shots.

The treatment is quite imaginative but at times defeats its own purpose. For instance, the superimposed shot of the pendulum in the card game sequence does not seem to be necessary. It is marking the present time and does not indicate time lapse. And surely the passage of the present does not need to be marked. It is self-evident.

There is economy in the presentation of this sequence and while this is a good point, the economy is carried too far. Is the winner knifed? It is difficult to tell. The close-ups of the horrified spectators need trimming somewhat. They should be little more than flashes because they serve the purpose only of a commentary on the main action which must not be obscured. The cutting on action in the scene in which the loser throws the beer at the winner is late. The beginning of the second shot should be cut, therefore.

At the height of the fracas the stranger returns, grinning devilishly and holding a gun.

A picture that indirectly tells a story that it would take many shots to tell directly. The napkin has been folded, the tea has been left. Why has the meal been abandoned? Because the egg is bad!

Covering the men he walks over to the table and makes the loser cut. The loser cuts a high card and feels somewhat relieved. The stranger cuts the joker and pockets the winnings, after which, still keeping the company covered, he backs out. The idea is novel but it does not succeed. Who is the stranger? The joker, yes, but who is the joker? Why does he cut with the loser? If his aim was just to take the money, why not take it and be done with it?

The treatment suffers from being static. It needs a little more pep, particularly in the opening scenes. Then, too, the shots of the stranger holding up the party with the gun are held on too long, this being the more noticeable because the angle is the same throughout. However, there is evidence of a real appreciation of cine technique and the ability to put that appreciation into effect. There is a generous number of close-ups and the angles are well thought out. Certainly the film does not flow particularly easily but this quality comes only with experience. Over-acting must be guarded against. When it is paraded in big close-ups it is revealed all too plainly. Aim rather at under-statement. The subtitles are very well done, although it is a pity that they should be off centre.

This fantasy in a pub reminds us of an ingenious scenario recently submitted to us by a group of Belgian amateurs who took the trouble to translate it into very good English: a striking example of thoroughness and keenness. It was a scenario for a trick film in which a befuddled peasant saw the devil in a person who to clearer intelligences was just an ordinary, respectable man. Where his companions saw boots, he saw hoofs.



EDITING 8mm. Film

THE mechanics of editing 8mm. film do not vary greatly from those in relation to the larger sizes, while there are, of course, numerous special editing accessories made for the size which are to all intents and purposes duplicates of those available to the 16mm. user. The majority of amateurs, however, edit their films without the aid of special accessories and for this reason I am commencing this article with a short and simple routine which will prove to be quite suitable for most of you.

It is first of all essential to have some simple means of breaking down the length of processed uncut film into a sequence of separated shots and for this purpose I make use of the lids from "Four Square" tobacco tins. These are just the right depth for the convenient handling of 8mm. film but there are no doubt many other brands the tins of which would be equally suitable. I use ten lids and on the inside of each I have painted a large figure as can be seen from the first illustration. I think that you will find this quantity adequate for most purposes.

Breaking Up the Film

The first step towards breaking up the film is to run through it and then to cut out all shots which do not achieve the required photographic standard. Then from the remaining length of film you should prepare a complete list of all shots now available in the order in which they appear.

Having arrived at this point you must edit your film, on paper, from the list of shots before you—each being numbered in the original list and the same numbers

Tobacco tins used for individual shots when cutting up and assembling for editing. A large number is painted on each to facilitate reference.



retained in the edited sequence. Now you can commence to break down the film into the edited order of shots. To do this you will find that it is best to edit each separate sequence (i.e., a series of shots all relating to one piece of action or scene) by itself and to join it up in its correct order on a 50 ft. spool. By following this procedure you will find that you do not have to deal with too great a length of film at one time.

To break the film down place the full spool on the upper spool shaft of the projector and an empty spool of the same size on the lower shaft. Wind the film on the lower spool until you arrive at the shot required and cut it out with a pair of scissors and place it in lid number

This is the fourth of the series designed to explain the technique of 8mm. film production and to indicate to what extent it differs from that of the other gauges. The first two articles (May and June issues) dealt with shooting. Advice on exposing colour and monochrome stock was given last month.

By Eric F. IMPEY

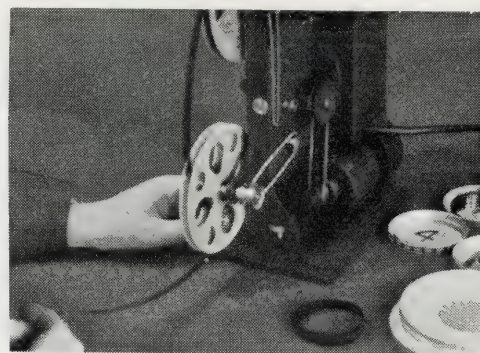
one. Do not trouble to splice together the two cut ends from the main spools, but sandwich the end from the upper between the turns of the lower and then if you turn the lower spool the film will take up satisfactorily—the procedure is shown in the second illustration.

Carry on in this way until you have extracted the whole sequence. You may then splice the shots together in the required order and spool them on a 50 ft. reel. You will appreciate that from time to time you will have to wind back the main spools in order to reach a shot, in which case it is necessary to re-sandwich the cut ends.

Splicing the Individual Sequences

The process is repeated until it has been applied to the whole film and then you can wind all the individual sequences back on the upper large spool, splicing them together as you do so. If you then project the film (you should clean it before you do so), you will be able to see whether there are any further alterations required and if they are extensive they should be carried out in accordance with the standard routine.

In order to enable you to identify the shots when editing them, some of you may find it necessary to use



No need to splice in the preliminary stages of editing. If you sandwich the end of the film from the upper spool between the turns of the lower and then turn the lower spool (as illustrated), the film will take up satisfactorily.

a magnifying glass, but I think that most of you will find yourselves sufficiently familiar with the shots without that additional aid, if you make use of the recommended routine.

The most important feature of editing is splicing together the various shots. Splicing assumes greater importance in the 8mm. width than in the larger sizes owing to the fact that of necessity the size of the splice is proportionately greater in the narrow gauge, a fact which brings to the fore several other important matters. For instance, by reason of the size of the splice (with some splicers it is about one-half of the height of the frame), it tends to show up more on the screen. Secondly,

the actual splice is thrown off-focus by the double thickness of film passing through the gate.

A third point is that splicing tends to cause a minute amount of shrinkage at the splice (by its taking up a very slight curve); this is of no consequence with 16mm. film but the greater degree of enlargement of 8mm. film will make this apparent, especially if there is a considerable separation between the claw and aperture of the projector, in which case the shrinkage will make itself felt the whole time the splice is passing between the aperture and the claw—which, in some machines, may amount to almost a second of time. Finally, in splicers which cause the film to overlap at a sprocket hole, it is essential that the two sprocket holes shall be in absolute alignment or the screen picture will make a big jump at each splice.

Use Only the Best

This list of troubles and points to observe may give you the impression that it is very difficult to make good splices on 8mm. film, but that is not the case and my own experience has been that you will have no trouble at all if you use one of the more expensive splicers. For 8mm. work you should use the best splicer that you can afford. The small ones will give satisfactory results if properly used, but they are more difficult to use and are always much slower in operation than are the dearer ones. If you make only two or three splices at a time the small splicers are adequate, but if you are doing a real editing job calling for perhaps a hundred splices in an evening, a fast working, highly accurate device is essential.

Of the faults mentioned above, the first is present in all types in which there are overlapping sprocket holes. The second fault is less noticeable with the smaller splice but is often made more pronounced by the wide aperture projection lenses now so popular. In practice you should look for this point as a projector fault rather than as one arising from splicing.

Shrinkage of film (in the manner mentioned) is brought about by using too much film cement. The actual amount to use you will find out very easily by experiment and it is sufficient to say that you should not have a pool of fluid on the film. The film should be wet but nothing more. On the other hand, a half-dry cement brush will not give you a good splice and the pieces of film will very soon break apart. The fourth point arises purely and simply in the splicer and should be looked for at the time of purchase.

Splicing

The routine for using a particular splicer will be found with it so that it is merely necessary to draw attention here to one or two important points. The end of the film which is to be scraped must be cleaned absolutely clear of emulsion. Most splicers now provide some sort of implement for scraping, but even so you must look out for this point and also you must take care that the scraper does not tend to remove any of the film base as if that occurs the splice will naturally be considerably weakened.

I have already drawn attention to the amount of cement to be applied and in that connection I would add two other points. Apply a small quantity of cement to the



The low viewpoint gives a remarkable suggestion of lightness and freedom that accords well with the subject.

back of the film strip which is to be the upper strip of the splice and then immediately wipe it dry with a cloth. This will make it adhere better than would otherwise be the case. The second point is that I have always found the usual cement brushes rather unsatisfactory and consequently I use a No. 6 water colour paint brush and get on with it much better than with the normal type.

An interesting and helpful feature of 8mm. film is that since the perforations lie along one side only you cannot splice in a shot upside down provided that you note that the emulsion side of the film is always uppermost.

As regards film cement, I have yet to find a better one than the one I published in my earlier 8mm. series in *Amateur Cine World*. It works with every brand of 8mm. film and is satisfactory for Kodachrome also, so it can be genuinely regarded as a universal cement. It is made by mixing one part each of the following—Glacial acetic acid, Acetic ether and Amyl acetate.

A final point in connection with splicing is that it is most important not to wind on the film until a splice is absolutely dry. This is essential when using Kodachrome as most film cements contain chemicals which will cause coloured marks to appear on the adjacent turns of film unless the splice is bone dry.

Before projection of an edited film you should always clean it with one of the proprietary film cleaners or with Thawpitt (this will not cause Kodachrome colours to run and although sometimes a little residuary yellow dye will be found on the cleaning cloth it has no practical significance).

British Films of British Scenes

CRITICS of the British film industry have often said that the best and most straightforward way to make successful British films is to make films about Britain and to recreate in them an authentic British atmosphere. For some time past we

have seen our producers tending more and more to follow this excellent advice and this month we have two films which illustrate well the growth of the idea.

One of these is *Owd Bob*. The usual romantic element is not lacking here, but ultimately its place is a minor one: the important thing about the picture is its representation of sheep-farming in the North and its chief characters are in effect the old Scottish farmer, played by Will Fyffe, and the two sheep-dogs, Black Wull and Owd Bob. One may almost add the northern countryside itself as a fourth character, for the camera dwells on it intimately. And finally, the central incident in the film is something refreshingly unusual—a sheep-dog contest, portrayed at some length, in which Owd Bob just beats Black Wull.

Documentary Treatment

The treatment of this incident is to all intents and purposes documentary and the struggle for place between the two dogs is used so as to focus the interest on the contest at large. You will remember the point better if you try to imagine how, by superimpositions, dissolves and rapid transitions, the sequence might have been considerably cut down and the superficial dramatic values emphasised. Such devices might conceivably have speeded up the story, but they would at the same time have got rid of much that is vital and impressive. It is to the makers' credit that they were not afraid to show us the contest in full detail.

Note, by the way, how the sound helps in giving atmosphere. The outdoor echoes of the church bells coming up from the valley, and again, the echoing reverberations of the shot, heard off, when the old



Technical Features of Some August Releases

By
A. VESSELO

A scene from the Gaumont - British production, "*Young and Innocent*," in the making. This film has already received its general release but is still to be seen at some cinemas.

farmer is at last compelled to shoot his dog because it is a killer, do much to add realism to the action.

The other film is *South Riding* (taken, like *Owd Bob*, from a novel). In this case the procedure is rather different and the story as such is definitely on top. But if the Yorkshire atmosphere is in the main only background, it is still important background, and in this context the attractive open-air photography, with such scenes as those showing the passing of the seasons, are well worth attention.

A 'Pictorial Impression'

The film has been prefaced with a longish sub-title offering acknowledgment to the author of the novel, the late Winifred Holtby, and making for itself only the modest claim that it is a 'pictorial impression' of its original. In these two words its makers have in fact expressed the whole weakness of most films based on novels, for a film should always exist as a complete unity in its own right, not as a mere illustration or appendage to something more comprehensive. If *South Riding* shows an inclination to snippetiness and if it seems to tail off weakly, these failings are very largely due to the cramping and twisting necessary to condense a fairly long book into a relatively brief 'pictorial impression.'

The change in character of the little girl, Midge, after she had been taken in hand by the headmistress of the local High School, is a good instance of the type of difficulty which is left unsolved. The film does no more than indicate, very sketchily, that a great change in character has taken place and the requisite details are hardly filled in at all.

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- 16 mm. **Amprosound "M"**, 500 watt, reverse, stills and automatic rewind, 2 speeds, 1,600 ft. arms, complete with speaker. Excellent condition £89 10 0
- 8 mm. **Cine Nizo**, 300 watt, ammeter control, stills, automatic rewind. As new .. £28 10 0
- 8 mm. **Kodascope 8-35**, 200 watt, built-in resistance. Nice condition £9 9 0
- 8 mm. and 16 mm. **Ditmar Duo**, 500 watt, reverse, stills and automatic rewind, resistance for 100-250 volts. Excellent condition £28 0 0
- 8 mm. **Paillard Bolex G.8**, 500 watt, ammeter control, reverse, stills and automatic rewind, resistance for 100-250 volts. As new .. £28 10 0

- 8 mm. **Kodascope 50 R**, 200 watt, speed control, automatic rewind, built-in resistance. As new .. £10 15 0

- 8 mm. **Siemens H 8**, 200 watt, reverse, stills and automatic rewind, enclosed resistance. As new .. £29 0 0

CAMERAS

- 16 mm. **Filmo "70"**, f/3.5 Cooke lens, universal focus, speeds 16 and 32, D.V. finder and footage indicator, nice order £15 15 0
- 16 mm. **Siemens "B"**, 50 ft. cassette loading, f/2.8 Glaukar lens, 3 speeds 8-64 and stills. Excellent condition £18 10 0
- 16 mm. **Agfa Movex**, 100 ft. model, f/1.5 Symmetrar lens, interchangeable mount, speeds 8 and 16. Leather case. Excellent condition .. £18 10 0
- 16 mm. **Victor "5"**, turret head, f/1.9 Ross, 5 speeds 8-64, visual focussing, case. Very nice condition £27 10 0
- 16 mm. **Zeiss Movikon**, f/1.4 Sonnar, range finder, focussing, 4 speeds 12-64, adjustable shutter, beautiful condition £72 10 0
- 16 mm. **Ditmar Photocell Model**, f/1.8 Berthiot lens, speeds 16 and 32, D.V. finder, with case. As new £24 10 0
- 16 mm. **Magazine Kodak**, f/1.9 Kodak lens, speeds 8-64, multiple view finder. As new .. £32 10 0
- 16 mm. **Bell & Howell Filmo "70 E"**, f/2.7 Cooke lens, 4 speeds 8-64, D.V. finder. As new .. £27 10 0
- 9.5 mm. **Pathe Lux "Y.A."**, motor drive, speed control, with resistance for 100-250 volts, and case. Good condition £11 17 6
- 9.5 mm. **Pathe Motocamera "H"**, f/3.5 Anastigmat lens, single picture device. As new .. £4 5 0
- 9.5 mm. **Pathe Motocamera "B"**, f/3.5 Anastigmat lens, D.V. finder, excellent condition .. £2 19 6
- 8 mm. **Siemens**, f/2.5 Glaukar, 4 speeds 8-64 and single pictures, D.V. and waist level finder. As new £28 0 0
- 8 mm. **Zeiss Movikon**, f/2 Sonnar lens, 3 speeds 8-64, single pictures, D.V. and Angular finders. Nice condition £35 0 0
- 2 cm. f/2.7 **Zeiss Tessar** Telephoto for above .. £7 5 0

- 8 mm. **Keystone**, f/3.5 Anastigmat lens, 3 speeds, D.V. and frame finders £7 10 0
- 8 mm. **Cine Kodak 8-20**, f/1.9 Kodak lens, D.V. finder and footage indicator. Very good condition £11 17 6

ACCESSORIES

- 3 in. f/4 **Dallmeyer** Popular Telephoto, focussing scaled 6 ft.—inf. Standard thread .. £3 15 0
- 1 in. f/1.9 **Ross**, focussing scaled 1½ ft.—inf. Standard thread £5 10 0
- 15 mm. f/2.9 **Dallmeyer Triple**, Standard thread .. £4 0 0
- 25 mm. f/2.7 **Zeiss Tessar**, focussing mount scaled 6 ft.—inf. Standard thread £3 10 0
- 3 in. f/3.5 **Dallmeyer** Telephoto, focussing mount scaled 6 ft.—inf. Standard thread .. £6 5 0
- 6 in. f/4 **Zeiss Kino** Tele Tessar for Movikon .. £13 17 6
- 20 mm. f/1.5 **Dallmeyer** speeds, focussing scaled 1 ft.—inf. Standard thread £6 10 0
- 2 in. f/2.3 **Schneider Xenon**, focussing scaled 2½ ft.—inf. Standard thread £11 10 0
- 3 in. f/2.9 **Dallmeyer Triple** Anastigmat, focussing scaled 6 ft.—inf. Standard thread .. £7 10 0
- Telephoto** lens attachment for use on Pathe Motocamera. f/2.5 £1 7 6
- 4 in. f/4.5 **Dallmeyer** Telephoto, focussing scale 6 ft.—inf. £5 16 0
- 3 in. f/4 **Dallmeyer** Popular Telephoto, focussing scaled 6 ft.—inf. Standard thread .. £3 10 0
- 1 in. f/2.9 **Dallmeyer Triple** Anastigmat, focussing scaled 1½ ft.—inf. Standard thread .. £4 0 0
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Painting in the clouds for a scene in "Sailing Along," starring Jessie Matthews. It is reviewed in this article.

On the other hand, certain of the items offer good opportunities for filming. In suggesting, for example, a transference of thought between characters at a distance, a film is able, by the device of parallel action, to work up a feeling of considerable conviction when handled subtly—though there is a danger, as you will observe here, of anti-climax through over- or under-emphasis. Finally, in establishing the surroundings and the local life of Yorkshire in its various phases, *South Riding*—despite the restrictions of a story which is somewhat

Professional Films :

(Continued from page 250)

scattered and not enormously far divorced from the usual formulae—gives us a very welcome glimpse of authenticity.

Yet another quite important British film, again from a novel, is *Vessel of Wrath*; and here the phrase 'pictorial impression' hits the nail right on the head. Without attempting to analyse the film in detail, which would be impossible except at length, one may say that its major weakness is that it never gives a feeling of true solidity. The acting, the directing, the portrayal of the Malay Island environment, the separate situations in themselves, are all quite effective; yet the picture as a whole seems merely to skin over the surface of the theme. A really sound piece of dramatic construction must have about it an air of complete logical necessity from the beginning right to the last climax, but the incidents in *Vessel of Wrath* often have a vague sense of randomness—they happen to be there, but you cannot be quite certain why.

This is because the script is merely a boiling-down of the book and in the process of selection and transcription several important links and much discursive explanation have simply disappeared—leaving behind something just a trifle hollow and not quite satisfying.

Let us end our list with some points from a fourth British film, the new Jessie Matthews musical, *Sailing Along*. This picture, in general, conforms too much to a rather trivial type to need serious analysis, but one

Inexpensive-to-run Ciné Cameras

Filming can be quite inexpensive, particularly if judgment is introduced to obviate waste in editing and splicing. A clear-cut idea of the continuity and the use of a photo-cell exposure meter make every frame help to tell the story, be it a holiday record or a more ambitious dramatic effort.



THE DEKKO, a famous 9.5mm. cine camera with a high speed clockwork motor to run 30ft. at one winding. Variable speeds. Self-timing switch and single picture control. Optical finder. Daylight loading in 3 seconds—no threading. Bakelite case bushed for tripod. With f/1.9 lens £11 17 6 or 12 monthly payments of 20/9 or 24 of 10/5. Portrait attachment and other accessories.

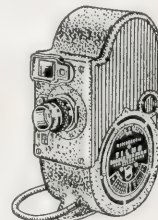


AGFA MOVEX 8.

Extremely small but delightfully easy to operate and astonishingly efficient. 30 ft. 8mm. cassette loading or changing in a moment. Optical direct finder. Footage indicator. Exposure guide. Built-in lens hood. Agfa Kine anas. f/2.8, $\frac{3}{4}$ in. focal length. £12 12 0 or 12 monthly payments of 22/1 or 24 of 11/1.

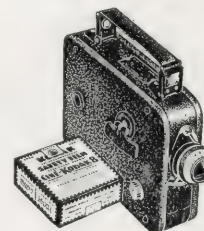
BELL-HOWELL FILMO DOUBLE-8.

The Filmo Double-8 is one of the smallest and lightest of "personal" cine cameras. Four speeds. One-hand operation. Governed spring motor with safety stop. Double-run 8 film for economy. With interchangeable 12 $\frac{1}{2}$ mm. f/3.5 lens £18 17 6 or 12 monthly payments of 33/- or 24 of 16/6.



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With f/1.9 lens focussing to 2 ft. Direct viewfinder and carrying handle combined. Exposure guide. Footage indicator. Release lock, £15 0 0 or 12 monthly payments of 26/3 or 24 of 13/2.



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or two items of method may be noted. First, the use of a series of vertical wipes, giving the effect of a band of separate scenes moving continuously across the screen from right to left, to give the idea of Jessie Matthews being groomed to turn her into a lady. Each scene shows a further stage in the process of grooming. This is just a variation of the normal impressionist superimposition-and-dissolve method and has little to recommend it, for the obtrusive moving-band effect destroys one's feeling of reality.

Rather more significant and representative of a widely-used technique in musical films is the way in which we are shown the dancing-scene on the stage at Jessie Matthews' first-night performance. The dance begins on an apparently normal stage-set, but as it continues the two chief dancers go on and on to the right, the camera following them closely, while the background extends itself until it becomes clear that no real stage could possibly contain it. Note that, to mask this, we are never shown a full view of the stage again: when the dance is over we are given merely a reverse-shot showing the audience applauding and the front boards of the stage with the two dancers advancing to the footlights.

This might be regarded as a case of 'inverted' cheating, it being necessary to disguise from the audience the grandeur of the set for the sake of realism. Usually it is the other way about.

Set Design

(Continued from page 238)

to stand up to the wear and tear of everyday life, they would be just the thing for this purpose. A home-made door of framing and building board would serve, of course, but by the time the frame had been constructed and the boarding cut to fit, it will have cost nearly as much as the ready-made article which will last infinitely longer.

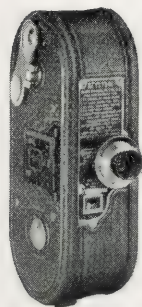
The set can be spray painted (spray guns to fit vacuum cleaners can be bought for 10/6) and the colour should be flat pale grey if you are working in monochrome, or other light colours if you are working in colour. Some professional art directors work in colour even though the resultant film is to be in monochrome. It is more cheering to the actors, but one has to be very careful of the photographic value of the colours used, which, as most amateurs know, is very different from the apparent value of the same colours in real life.

Compare the photographic value of coloured wall-papers with the actual apparent value. In most cases where this is used on sets it quite overpowers the actors who appear in front of it. It should therefore be avoided, and plain walls substituted.

This plainness also applies to the dressings of the set. Curtains, lampshades, furniture, should all be plain and light. They should, however, be chosen to harmonise with the mood of the scene played, but avoid as much fussiness as possible as it attracts too much attention to itself.

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Good movies means a good holiday, and to get good movies at the lowest possible expense means that you must take a Keystone K.8 cine camera. Although popular in price, it has refinements which are only otherwise found in high-priced apparatus—ask your dealer for a demonstration.

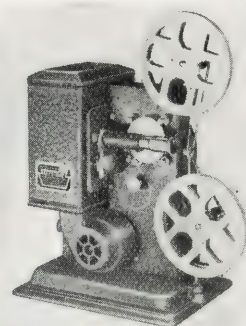
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Takes Kodachrome and 25 ft. double-eight black and white, or special 30 ft. Agfa single-width spools, and is only one-third the cost of 16mm. to run. **Three Speeds**—normal, low and S-L-O-W motion. A smart, bronze-grained instrument, which will fit the pocket. Has f/3.5 lens with iris diaphragm for close-up or distance shots. Interchangeable lens feature. Direct vision view-finder shows pictures exactly as they appear on the film, also optical finder, footage indicator and exposure chart. Silent and strong motor with silent winding key. Complete with camera strap handle. Made in U.S.A.

Price .. £10 10 0 With f/1.9 focussing lens .. £15 15 0
Additional 1½ in. Dallmeyer telephoto f/4 lens extra £4 4 0. De luxe leather case extra 21/-

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Keystone J.8 Projector. Now 300 watts instead of 200 watts, without increase of price. Has 1 in. focus achromatic projection lens, adjustable tilt, motor rewind, fan-cooled ventilation, manual framer. Capacity: 200 ft. of 8mm. film, roller guides for easy threading, heavy cast base, speed control. Fully guaranteed. Universal motor. 110 volts A.C. or D.C. Made in U.S.A. .. £13 13 0. Resistance for higher voltages, £1 17 6. Carrying Case £1 10 0



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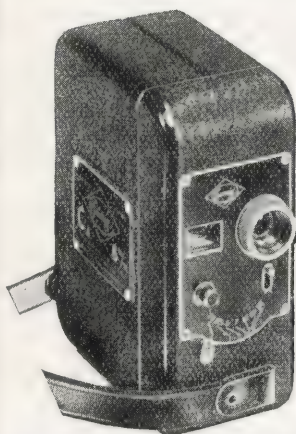
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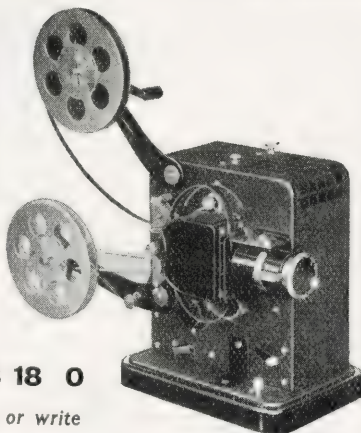
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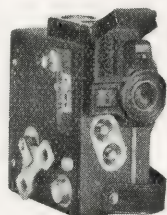
16mm.
Movikon

Zeiss Movikon, f/1.4 Zeiss Sonnar, latest model, cost £98 10 0 .. £67 10 0
Bell & Howell Filmo 70 DA, latest Bronze, with de luxe Mayfair case, handcrank rewind and 1in. f/2.7 focussing Cooke, as new .. £49 10 0
Bell & Howell Filmo 70 DA, Bronze, 1in. f/3.5 Cooke and Mayfair case .. £42 10 0
Kodak Magazine, f/1.9 lens and case. As new £29 0 0
Victor Bronze Turret V. f/2.9, Dallmeyer, visual focussing, as new .. £27 10 0
Ensign Simplex Pockette, f/1.9 Ross non-interchangeable, cost £27 10 0 .. £16 16 0
Siemens Model B, 3 speeds, f/2.8, Cassette loading .. £16 10 0
Ditmar, f/2.8 Xenar, fixed focus .. £12 10 0
Ensign Auto-Kinecam 1in. f/2.8, 3 speeds, cost £18 18 0 .. £9 17 6
Zeiss Kinamo f/2.7 Tessar, excellent condition £5 10 0

9.5mm. The Popular Size

Argus, f/1.9 Ross, Turret head, 4 speeds, Reverse wind, case. Cost £32 10 0 .. £21 0 0
Cine-Nizo, Model M, f/2.9 Steinheil Cassar focus., taking 50ft. spools £12 17 6
Pathe Lux Motocamera, f/1.5 Meyer in interchangeable focussing mount, cost £30 .. £12 12 0
Cine-Nizo, f/1.5 Meyer Plasmot focussing, interchangeable, 2 speeds, handcrank and motor drive, cost £30 .. £10 17 6
Dekko, f/1.5 Dallmeyer Speed, focussing, new condition, cost £15 10 .. £10 10 0
Pathe Motocamera, f/2.5 focussing, with telephoto, cost £18 18 0 .. £8 15 0
Pathe Lux, f/2.7 Zeiss Tessar, with interchangeable 2in. f/4.5 Tele. .. £8 8 0
Dekko, f/1.9 Dallmeyer, focussing, new condition, cost £11 17 6 .. £7 17 6
Pathe Lux Motocamera, f/2.7 Tessar. Cost £21, with case .. £7 7 0
Dekko, f/3.5 fixed focus, speeds 8—64. Cost £7 15 6. New condition .. £5 5 0
Pathe Model H, f/2.5. Cost £7 0 0. As new .. £5 5 0
Coronet, f/3.9, latest Model B, cost 75/- .. £2 10 0

8mm. For Personal Movies



8mm. Photo-
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Siemens Halske, cassette loading, f/2.8 lens, cost £37 10 0 .. £29 0 0
Bell Howell Filmo Streamline Double-Eight, f/2.5, listed at £23 10 0, with case .. £18 10 0
Bell Howell Filmo, Model 134G, Double-Eight, f/3.5 Cooke, as new .. £14 10 0
Ditmar, f/1.8, two speeds, new condition, cost 18 gns. .. £14 10 0
Agfa Movex 8, f/2.8 lens, new condition .. £9 10 0
Eumig Electric Camera, f/2.5 fixed focus, Demonstration soiled .. £7 17 6
Keystone, f/3.5 fixed focus, 3 speeds .. £7 17 6
Keystone, f/1.9 Dallmeyer focussing, 3 speeds, Demonstration soiled, Cost £15 15 0 .. £13 17 6

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8 mm. CAMERA

Name. Cine Nizo 8E.

Makers or Agents. R. E. Schneider,
4-6, Farringdon Street, E.C.4.

Submitted by R. G. Lewis (Cine),
202, High Holborn, W.C.1.

Film used. Double 8mm. film on 25 ft.
spools of the usual pattern. Each camera
is provided with one spool.

Construction. The camera which is
5" tall x 4½" deep x 2½" wide overall, weighs
2 lbs. 11 ozs. unloaded. The body is a die
casting, finished in black crackle enamel
throughout the interior of both camera and
door, covered externally with black leather.
A neat leather handle is fitted. The working
parts, internal and external, are plated.

External Fittings. The right face of the
camera carries the black T-shaped winding
key, which is turned anti-clockwise to wind
and does not revolve during shooting.
Above this, nearer the front, is a film meter
calibrated in feet. This is set at 25 ft. and
moves down the scale, thus indicating the
amount left to expose. An audible counter
clicks at each foot. On test we found that
the motor will run 6½ feet and there is no
perceptible loss of speed, the motor cutting
out suddenly at the end of its run.

Below the film meter is a speed control,
marked at speeds 8, 16, 32 and 64 pictures
per second. The range of speed is infinitely
variable between the extremes.

Below the speed control is a small cover
marked 'trick.' This swings aside to disclose

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a single-picture winding spindle, for which
a removable hand-crank is provided. An
arrow indicates that winding is anti-clockwise
and if the crank is turned in this direction
the film can be wound back any desired
number of frames.

A ratchet device avoids the necessity for
depressing the motor starting button when
this is done. To use the crank for single-
picture work in a forward direction it is
first necessary to run out the motor and
depress the starter button. The shutter of
the instrument is closed when this handle is
hanging in a vertical position, thus avoiding
accidental exposures. Variation of exposure
time can be obtained by altering the speed
of turning the crank.

Useful for Trick Work

The left face of the camera body contains
near the top a knurled knob. This is
part of a spring-loaded cap which, when
pressed inwards, engages with the spindle
carrying the top spool of film and thus
enables film turned back by the crank to be
taken up on to the top spool. It would thus
be possible, if desired, to wind back the
whole contents of the spool and as many
times as desired in the case of really com-
plicated trick work. The shutter opens and

closes when using the crank in either direction
and the lens should therefore be capped
if no exposure is desired.

There is a rotating catch which enables
the camera door side to be removed from
or locked to the instrument.

On looking at the front of the instrument
one sees at the top three windows. Two of
these, side by side at the top, are the shape
of a cine frame and ¼" wide. Below the
left one is a circular aperture with a simple
lens 7/16th inch in diameter. These three
windows form the front elements of the
ingenious finder system, one of the most
complete we have seen on any camera.

Catching the Subject Unawares

One square window is part of a straight-
through tubular eye-level finder which has
its eye-piece at the rear of the instrument.
Immediately below the circular lens is
the front element of a waist-level finder which
is used by holding the camera at waist height
and looking down to an oblong lens on the
top of the instrument.

The other rectangular opening is the front
element of a cross finder which has its
eye-piece at the right side of the instrument
and thus enables the operator to obtain
pictures unsuspected by the subject.

Immediately below the finder system is
the lens mount, which is a square metal
panel, threaded internally with standard
S.M.P.E. thread for 8mm. The lens supplied

(Continued on next page)

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You get finer screen quality with

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upon for outstanding screen quality, too.

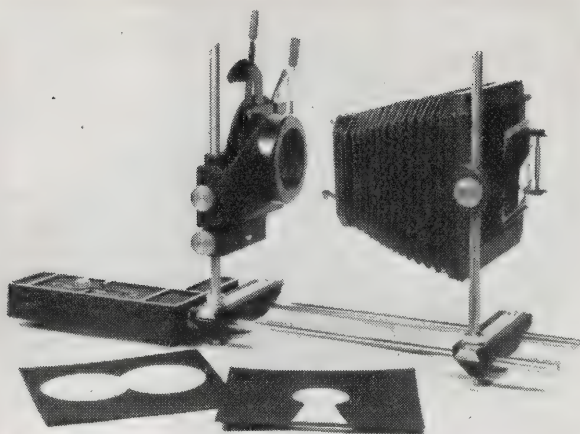
The reason is that the 'dupes' undergo the same
exclusive Kodak reversal process as the original film.

Shoot—and 'dupe'—on Ciné-Kodak Film

FREE BOOKLET giving Cine-Kodak Film Speeds and list of exposure meter readings
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Test Reports of New Apparatus



(Continued from previous page)

The Universal Compendium (Siemens) for producing camera effects

as standard is a 12.5mm. Nizo-Doppel anastigmat, with a maximum aperture of $f/2.5$, going down to $f/8$, and a fixed focus.

Below, to the left, is the press-button motor control button. This is contained in a circular plate which has two key slots cut near the periphery. Into this can be locked an antinuous release 7" long, or alternatively a revolving knob which will lock the button for continuous running.

Film Transit Mechanism. Internally, the camera has an orthodox film transit mechanism, consisting of feed and take-up spindles (both of which revolve, the bottom one being driven by the motor and the top one in the manner described above), a single feed and take-up sprocket with two swing idlers, a spring-loaded gate and a single claw movement. There is also a spring lever which bears on the bottom coil of film and controls its movement; the instrument is designed so that opening of the bottom idler automatically withdraws this from the working position. Loading is simple, the mechanism sturdy and the gate reasonably accessible for cleaning. The shutter is of the vertical oscillating type.

Price. £27 10 0, including $f/2.5$ fixed focus lens.

Remarks. We were particularly impressed with this little instrument, which embodies the qualities of almost complete flexibility combined with an absence of fussiness in design. The instrument is compact in size and comfortable to handle. It can be bought and used as a simple camera, with the knowledge that the refinements are ready to hand when wanted and that additions can be made when required. All these things, at the moderate price quoted, combined with the smoothness of operation, represent very real value for money.

The only point of criticism is that there are several small loose gadgets—e.g., the two attachments for the starter button and the hand-turn crank, which might easily be lost. No doubt the makers will make available a carrying case in which these can be kept safely.

CAMERA EFFECT OUTFIT

Name. The Universal Compendium.

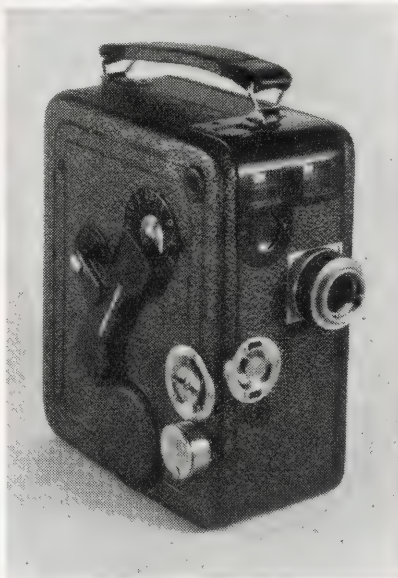
Makers or Agents. Cinepro, Ltd., 1, New Burlington Street, W.1.

Construction and General Description.

This device, which is primarily designed for use with the Siemens-Halske cameras, could also be used, with or without slight

modification, on other instruments of similar size and shape. It has the completeness of design and the exquisite finish and workmanship of the other apparatus associated with Siemens-Halske. It is built up from a combination of metal die castings and strong but light metal bars and strips. The castings are finished in black crackle, but the working faces in all parts are semi-polished.

The basis of the instrument is a bed which is 'L' shaped, the short foot of the 'L' being the face nearest to the subject to be photographed. The outside dimensions are 5" long by $3\frac{1}{2}$ " wide, the foot being $7/10$ " wide and the stem of the 'L' being $1\frac{3}{5}$ " wide. This stem has built into it a screw which fits the camera boss and which is free to move through a distance of $2\frac{1}{2}$ "



Cine Nizo 8E camera

to and from the front of the instrument.

The screw has an extensible control knob on the underside and when this is pushed home it is possible to screw the whole outfit down on to a tripod. From the foot of the 'L' project two arms, nearly 9" long and spaced $2\frac{1}{4}$ " apart. Along these moves freely a transverse platform $3\frac{1}{2}$ " x $4/5$ ", with a dovetail groove along the upper face. In this groove slides a bar holding a vertical pillar to which various accessories can be

fitted. Bar and accessories can be locked into any predetermined positions.

A second similar platform, bar and pillar are available for holding other portions of the apparatus. The vertical pillars are circular, but their outer faces are traversed for their whole length by V-shaped grooves which engage the locking screws of the various pieces of apparatus and prevent them swinging around the axis of the pillar.

Three Main Units

The effects apparatus provided consists of three main units: (a) An iris diaphragm; (b) A pair of converging masks; and (c) A bellows type lens hood.

The iris diaphragm, which has an internal maximum aperture of about $1\frac{1}{2}$ inches, is designed with a twin set of blades so that it will give a complete black-out. This is not possible with the ordinary iris diaphragm.

The converging shutter masks are two black plates which separate or converge by the movement of an external lever. This movement can be done to a predetermined degree against a quadrant scale which is provided and the whole mechanism can be rotated through 90 degrees so that the action can take place vertically, horizontally, diagonally at 45 degrees, or at any other angle if desired. Also, as the device is completely adjustable either vertically or horizontally, one only of the curtains can be brought into play if preferred.

Both the above devices are preferably mounted on the pillar closely adjacent to the camera, but the front portion of the bellows type lens hood is mounted on the pillar at the extremity of the device. This front, which has an internal measurement of $4" \times 3"$ horizontal, has a cradle to take shaped effect masks. A 'keyhole' and a 'pair of binoculars' effect masks are provided, together with two sheets of stout safety film on which effect shapes can be painted with suitable pigment. There is also a spare blade for the effect shutter.

Exact Control Possible

Here again the complete adjustability of the position of the hood enables the effect to be placed at any position in the camera field. Furthermore, the front of the hood carries at its left side, nicely clear from the camera, a large frame finder, with a field of about $2\frac{1}{4}" \times 1\frac{1}{4}"$, which enables the operator to control his subsequent operations exactly.

The back end of the lens hood can be clipped instantly over the lens of the iris diaphragm by means of three blue-steel spring clips. Its function is not only to protect the picture from extraneous light, but also to keep this from the back of the effects filters.

It is obvious that this basic apparatus is designed to accommodate an ever-increasing range of effect equipment and although the

(Continued on page 259)

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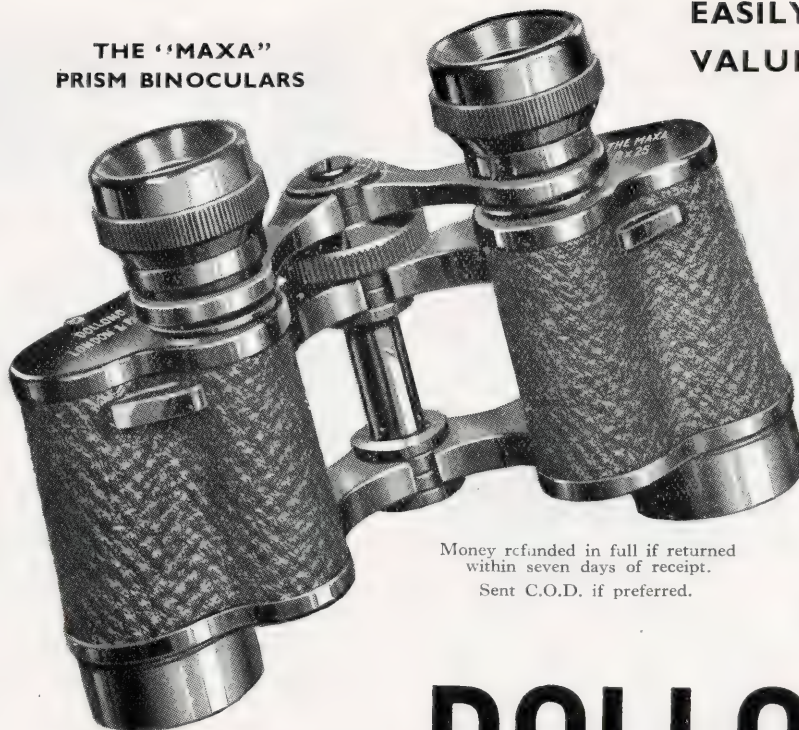
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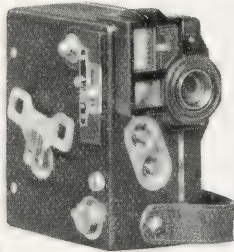
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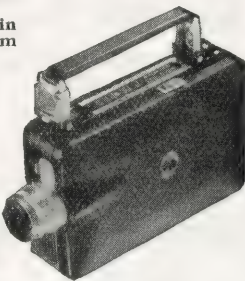
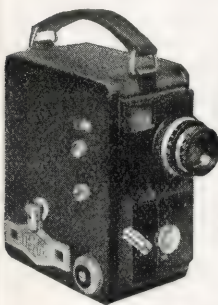
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9.5 mm. per 30 ft.	2/3.	Including processing	4/-
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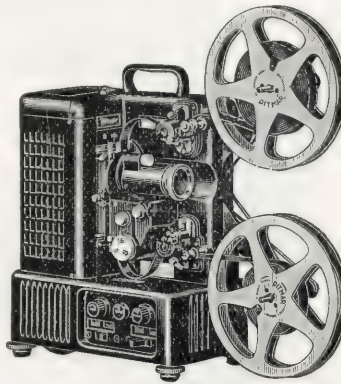
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It has long been said that the only satisfactory way of projecting two sizes of film is to have two projectors — and the Ditmar Duo gives you that in effect ! The film paths are entirely separate—there are two gates, two claw mechanisms, two sets of sprockets, etc. The one lamphouse slides behind either gate as required, while the lens swivels over the front. The appropriate claw mechanism is selected by a large milled knob. Only 10 seconds to change from one size to the other and no loose parts. Other advantages include lamps from 100 to 750 watts, grouped illuminated controls, interchangeable lens, etc.

For 8/9.5mm., 8/16mm., 9.5/16 mm.

250 watt model £34; uses lamp of mains voltage and needs no external resistance

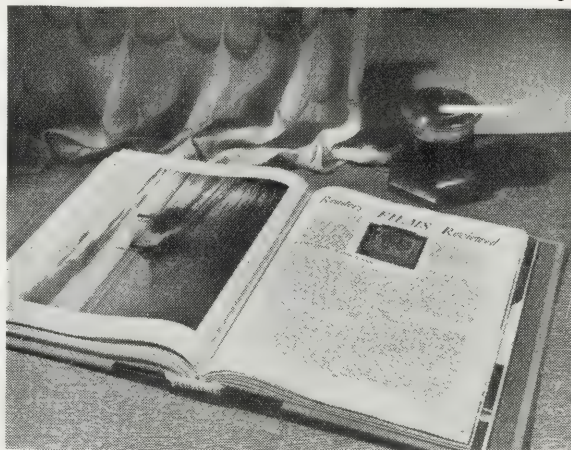
500 watt model 70/- extra; uses external resistance (included in the price)

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"AMATEUR CINE WORLD" in its new binding case makes a handsome volume. The case is well produced: bound quarter-full, the spine in black, with the lettering gold-blocked and the sides in red. The sides, by the way, are an eighth of an inch thick—certainly very substantial and durable. On the inside of the spine are cords to take twelve copies of the magazine and keep them securely in place.

The case has a spring back so that no matter at what page the volume is opened, it opens out flat. You do not have to push back the page to read the type adjacent to the inner margins. An index is given free. The index to Vol. 4 can be obtained separately at a cost of 3d. (Postage 1d.)

Note : Postage on the binding case is 6d. for Great Britain and Ireland. Abroad it is 2/6, the post paid price thus being 6/-.

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LONDON, W.C.1.

3/6
(Postage 6d.)

Latest Apparatus

(Continued from
page 256)

items described were the only ones submitted for test, the German instruction book also shows revolving effect discs and other devices.

General Remarks. This is the most ambitious device of its kind we have yet seen and would provide an excellent filip to the man who has lost his interest in ordinary straight cinephotography and wishes to enter the fascinating field of effect work. It would be equally valuable to the serious worker who wishes to have these means of special expression available to him. The device looks a little complicated at first sight, but in use works sweetly and with precision.

Price. £12 17 6.

8 mm. CAMERA

Name. Salex 8.

Makers or Agents. City Sale & Exchange Ltd., 59/60, Cheapside, E.C.

Film used. Double-width 8mm. in 25 ft. daylight spools.

Weight. 2 lbs. 9 ozs. unloaded.

Overall size. 6" x 5½" x 1½".

Construction and Finish. White metal pressing, finished internally in black crackle and externally with black crackle around the edges, the side faces covered in black imitation leather, the corners being in bright polished metal and all working fittings both outside and inside finished in bright polished metal. The whole makes a compact instrument of attractive appearance.

External Fittings. The left face of the instrument is the door, removing entirely for

loading, and contains no other fittings. The right face of the instrument carries the main operation controls for the camera. Below at the rear is the neat folding winding key, which is wound anti-clockwise, does not revolve when shooting and runs off nearly 4 metres of film. The film meter is above the winding key and in the instrument submitted measured in metres.

Above the film meter is the speed governor control, marked 8, 16, 24 and 64. This moved almost too easily and while it could be turned on to 64 pictures per second and would then not revolve any farther, it could be turned back to 8 pictures per second and would then continue to revolve, suddenly jumping into 64 again. The speeds are infinitely variable between the extremes.

Comfortable to Handle

On the same face of the camera, near the front is the motor control button which moves both forward and backward, the first giving normal running and the second giving single picture operation. We found the forward movement somewhat unfamiliar and awkward, but there is provision on the front face of the camera for the fitting of an antinous release into two holes, one for continuous and one for single picture release and this is particularly comfortable to handle.

The other fittings on the front face are the catch for holding the camera door and the lens mount and lens. These do not appear

to be quite standard to the S.M.P.E. 8mm. thread. The lens is a fixed focus Berthiot Cinor, apertures f/2.5 down to f/14.

The top of the camera has the two elements of a straight through optical finder, which are folded flat when not in use, but spring instantly into position when needed. The front finder has only one field marked on it and there is no parallax adjustment. The back element has a sighting aperture only 2mm. in diameter and this comes quite close to the eye. This is an excellent arrangement and is much more accurate than some of the more pretentious looking arrangements with a large sighting hole which permit comparatively large lateral movement of the eye relative to the front element of the finder.

Impressive-Looking

Internally the camera is impressive-looking. At the top centre is a housing containing the speed governor. At the bottom right is another housing, which apparently contains the motor spring. On the cover of this housing is a particularly clear diagram of the threading of the instrument.

The feed and take-up sprocket is almost in the exact centre of the instrument and has a diameter of nearly one inch. There are stationary idlers and a cylindrical pillar which prevents the film being threaded round the wrong way or running foul during taking. Both feed and take-up spindles revolve and are spring-loaded. Only the bottom spindle is driven.

The control of the motor is so good that there is no perceptible difference in speed of the whole mechanism between running the instrument completely unimpeded and

(Continued on next page)

Colour has come

TO 9.5 mm.

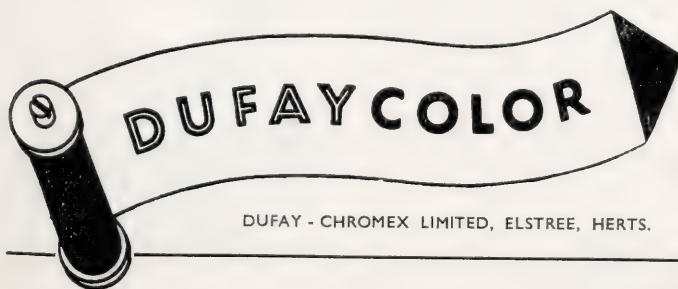
Start filming *in colour* to-day on 9.5 mm. film! That's the big news Dufaycolor Film brings. There's nothing difficult or complicated about it—you use your camera just as you've always done, but with Dufaycolor film. Remember — Dufaycolor is the only 9.5 mm. film in the world to give you colour!

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16 mm. Siemens Model B, cassette loading	£11 0 0
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PROJECTORS

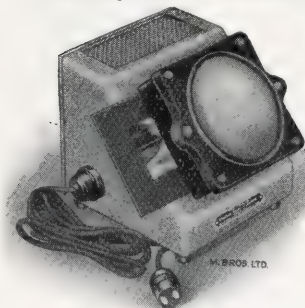
9.5 mm. Coronet, hand drive	£2 0 0
9.5 mm. Pathscope Ace	19 6
9.5 mm. Latest Model Coronet, motor drive	£6 10 0
9.5 mm. Latest Model Coronet, hand drive	£4 7 6
8 mm. Siemens, cost	£37 10 0
shop soiled only, as new	£33 0 0
9.5 mm. Kid Projector and resistance, cost	55/-
16 mm. Kodascope EE (latest), list	£25
shop soiled	£19 10 0
16/9 Siemens, used 5 times, cost	£59 10 0
	£35 0 0

ACCESSORIES

1 Standard 32 mm. 200B lens, cost 30/-	15 0
1 25mm. (short focus) 200B lens	£1 5 0
Pan & Tilt Tripod head, strong, new, each at	13 6
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1 Thalhammer "8" Pan & Tilt head	10 0
1 1 1/2" Projection lens	7 6
1 Wizard Titler, complete for BB Kodak, cost 95/-	£1 10 0
2 Ensign Title Writers, list 27/6, unused, each at	8 0
3 shop soiled Chromora Light Sets, with new photo-flood bulbs	9 0
9.5 mm. empty aluminium spools, 300 ft. Each	1 6
16 mm. empty second hand spools, each	1 6
1 Set Coronet Portrait Attachments	5 0
2 Carrying Cases for Dekko Projectors, cost 15/- each, at	8 6
Cine Kodak Titler (by Kodak)	10 0

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Episcopes at 3/6, 13/6, 27/6, 105/-.

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New Cine Goods

(Continued from previous page)

completely retarding the collar on the bottom spindle. The motor does, however, slow down somewhat towards the end of its run so that it is advisable to keep the camera well wound between shots.

The gate and presser plate are in the form of a unit which is integral with the lens mount, thus ensuring complete accuracy of focus. The single claw is of the straight-up-and-down spring-loaded type. The gate is black-coated both back and front and is channelled in two halves with the film running on two side and one centre rails. The long presser pad is fully floated between

available with variable speeds. It is commendable that Messrs. Pathscope have been able to add this additional feature of variable speed control to an already attractive camera without sacrificing its essential advantage of small size. Under test at all the various speeds the instrument behaved splendidly and is an excellent proposition for the man who is looking for something a little more flexible than the original 'H' camera.

32 pictures per second is not true 'slow motion,' yet it is a speed that is perhaps more valuable in a greater number of cases than the more exaggerated speeds which are possessed by some other instruments, but which are rarely used. So called 'slow motion' is a stunt movement of limited application, but the ability to smooth out too rapid motion by a slight acceleration of the taking speed is of real practical value.

Smooth Controls

Any speed between 10 pictures per second and 32 pictures per second can be smoothly and progressively obtained and the control knob is situated in a convenient position on the front face of the instrument, well below the viewfinder. The control knob is massive with two flat sides which would enable the operator, with a little practice, to set the speed without even looking at the range scale. This scale is marked at the following speeds: 10, 16, 24 and 32 pictures per second.

At 16 pictures per second the motor will run the whole loading of film with two windings. But with lower speeds more windings become necessary. That is because a change of gear engagement takes place.

Price. With f/2.8 lens, £8; with f/1.9 lens, £13.

CINE ACCESSORY

Name. Adaptor for Leica lenses for sub-standard cameras.

Makers or Agents. Messrs. R. G. Lewis (Cine), 202, High Holborn, W.C.1.

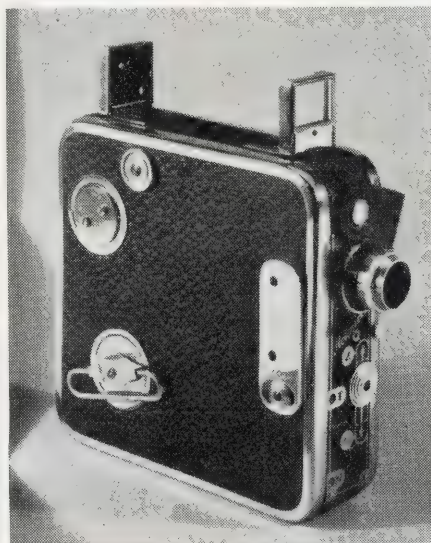
General Description. As many sub-standard cinematographers are also miniature camera enthusiasts, there has arisen a desire for a form of adaptor which will enable the ubiquitous Leica lens to be used on the sub-standard camera. Messrs. R. G. Lewis (Cine) have produced such a device.

This takes the form of a turned adaptor ring. The back part of this ring is threaded to fit the universal sub-standard cine mount for 16mm. cameras, while the front portion, which is of greater diameter, is internally threaded so as to fit the back part of a Leica lens. The device is simple but is made with the care and precision which is associated with Lewis products and work, and is finished in an unobtrusive but workmanlike gunmetal colour.

The device tested will fit Bell-Howell, Victor, Paillard and also Dekko cameras. Adaptors for other cameras can be made to order.

Remarks. It is well worthwhile for anyone who possesses both cine and Leica to obtain one of these adaptors, for he at once obtains an additional long focus lens for his cine work with the minimum of expenditure. Simplicity of design and good workmanship make this device perfectly accurate.

Price. 17s. 6d.



Salex 8 Camera

its guides, being suspended on a long, broad Cee-spring. The whole gate assembly becomes instantly available for cleaning by lifting off the presser pad from the two vertical pillars which normally hold it in position.

Carrying Case. A simple grained leather case is provided, finished dark brown outside and blue plush inside. It exactly fits the camera.

Price. Complete with case and antinous release, £14 14 0.

Remarks. This is a moderate priced instrument without any frills, but with the useful facilities of variable speed, single picture motion and interchangeable lens mounting. It is evidently designed after careful consideration of the essential requirements and has that attention to fundamentals which is rapidly coming to be associated with Czechoslovakian products for the cinematographer and photographer. Foremost among these are smooth-running and long life. An excellent beginner's camera and not to be despised by the more advanced worker.

PATHE H MOTOCAMERA WITH VARIABLE SPEEDS

The popular Pathe H camera is now

What the SOCIETIES are Doing

THE form which reports from the societies take this month is something of an innovation. It is substantially the same as usual but with one important difference. Most of them are headed in black type: **In Production.**

There are several reasons for this departure. The aim of the great majority of cine societies is to produce films. The purpose of the reports in *Amateur Cine World* is to tell the world what the societies are doing. And is the world interested? Not particularly. How can one expect it to be when it reads that Mr. Jones has been appointed treasurer of the Ideal Cine Club and that Councillor Spindledrift has honoured the club by graciously consenting to become vice-president?

When Names are News

Names are always useful in reports in the local Press. They help to sell copies of the paper. Further, Councillor Spindledrift is probably quite well-known locally. But news of this kind does not mean very much to readers of *Amateur Cine World*. It is not suggested that you cut out personalities altogether, but if you would make your report interesting, keep them to the minimum.

To ensure that the reports shall be readable you should give real information on what you have done—not, let it be added, what you did two years ago and what you intend to do in the future. The reports, therefore,

should deal primarily with the progress being made on current productions. So we feel that it is only fitting they should begin with this information. It will give the reader a ready index as to what is being achieved in the amateur cine movement. Month by month he will be able to see clearly the progress being made.

Publicity can have a bad effect as well as a good one. Some clubs have fallen into disrepute because they have been lavish of self-praise. Be sparing of fulsome adjectives. If you were trying to sell a film to the public there might be some excuse for piling them on. Solemnly record that such and such a

Reports and stills for the September issue of "Amateur Cine World" should reach us not later than July 28th.

film is wonderful, excellent or magnificent and the chances are that you will irritate rather than impress the knowing reader.

Even so, you can go to extremes and prune the report so that it contains very little information that anyone not knowing the club could be interested in. Publicity officers will quite cheerfully write: "Good progress is being made on Production No. 2 (16 mm.)." Yet if they were to read in their

daily paper an equally terse note to the effect that M-G-M are making good progress on Production No. 234 (7 reels), they would raise their eyebrows and murmur: "So what?"

(Contd. on next page)



Still from Planet A.F.S. film, "Refuge," showing interior of French peasant's cottage.

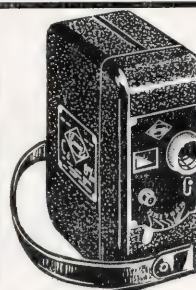
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F/3.5 Telephoto, giving 4 times area magnification £5 5 0
F/1.9 focussing anastigmat lens £6 6 0



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This meter is one of the finest instruments on the market at such a low price. Complete with ever-ready carrying case, 67/6.



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Electric drive, eight 25 ft. films from 5d. flashlight battery. Uses standard double 8 mm. film. F/2.5 Berthiot lens
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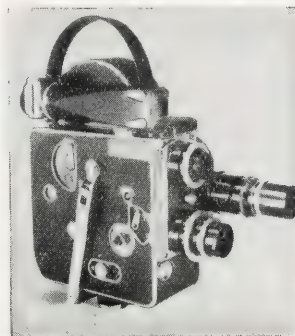
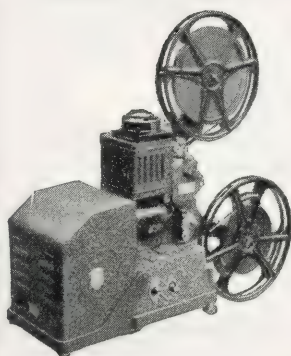
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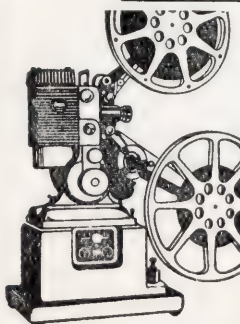
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Preparing Club Publicity

(Continued from previous page)

The professionals publicize their stars. The amateur cannot do this because he has none. When he writes his reports for *Amateur Cine World* he is not writing for the general public but for people interested in the technicalities of amateur film production. His notes on current shooting should therefore be largely of a technical nature.

Avoid vague generalities. Most reports refer at some time or another to the fact that a "full-length" film is in course of

All reports published in these columns are written in the third person although many were originally written in the first. The third person demands dignity and restraint and tends to give authority and credence to a statement. You might write that: "Our production will, without doubt, be the best we have ever done." That is your opinion and the reader accepts it as such with, possibly, reservations. But if you write that "The current production of the Ideal Cine Club is, without doubt, the best they have ever done" you impute the opinion to a third person and it gains credence thereby.

By publishing it we endorse it. But we cannot say that the film is the best you have ever done unless we have seen it and all your other films, for ourselves. So the statement has to be cut or amended. Another reason, therefore, for exercising restraint.

Club reports, if they are to interest the reader and be of value to the club, might well be modelled on the following lines:



Member of the London A.F.C. solves the problem of filming along the Embankment. He is at work on a film being produced by the club for the People's Dispensary for Sick Animals.

production. How long is full-length? Again, one often reads that "If everything proceeds to plan the result should be excellent." That is a self-evident statement—to be taken with a pinch of salt, for it is understood that if a thing proceeds to plan and the plan is a good one (and there is no point in proceeding with it if it is not) the results will be satisfactory.

Better by far to dispense with self-praise. Record by all means any successes the film may attain, the fact that it has been awarded an *Amateur Cine World* Leader, that 500 people paid to see it, that the local council has accepted a copy. But remember that praise is most convincing when it comes from others.

Ideal C.C.

(Hon. Sec.: A. B. Jones, 23, High Street, Boxburgh.)

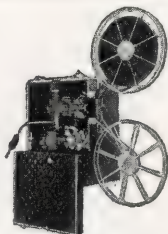
In Production: Wreck and Ruin. 400 ft. 16 mm. Comedy about the misadventures of three bad sailors in a stolen boat. 200 ft. were shot on a Sunday excursion to Brighton recently. Only medium and long shots were taken of the three characters in the boat. The close-ups will be taken under more settled conditions in the studio. Most of the material shot is usable.

The recently-completed club film, *Hearts Are Trumps*, was given two public performances in the studio in July to a total audience of 370. Supporting films included *Down in*

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Devon, by G. Hanshaw (9.5 mm. 300 ft., scenic with Dufaycolor sequence, awarded the club prize for the best holiday film), the club news-reel, which contains shots of the opening of the Lavington Wing of the Boxburgh Hospital by the Duchess of Gloucester (special facilities for filming were accorded the club by the hospital authorities) and the library film, *Metropolis*.

Mr. R. N. Warmington gave a demonstration of titling at the weekly meeting on August 3rd. A dance will be held at the Empress Hotel on September 14th. Tickets (2/6) may be obtained from the secretary.

Be as brief as you can and give as much information as you can. If you are at present engaged on production begin your report with current news of it. When writing your report ask yourself: "Will other people be interested in what I have written?"

By careful attention to such matters the amateur cine movement will grow in importance and authority. Ill-advised publicity will harm it.

THE EDITOR.

CLUB REPORTS

Ace Movies

(90, High Street Mews, Wimbledon, S.W.9.)

In Production: *The Miracle*. Now being completed. A remarkable garden set was constructed in the studio, had terraces at three levels, real fountain, pond and foliage and had foreground miniatures of buildings to give depth to scenes. (See photographs in this issue). "So far as we know," writes

an official, "there is only one other studio in England where foreground miniatures are used and that is at Denham."

It is interesting to note that Hollywood now proposes to make *The Miracle*, starring Bette Davis. Seven years ago Ace Movies filmed *The Man Who Could Work Miracles* under the title, *So You Say*.

At the eighth annual general meeting, amended rules were passed which have the effect of considerably reducing the subscription to the club in certain cases. Full particulars will be sent on application. At the recent amateur film convention held at Columbia University Ace Movies' film, *Driftwood*, was selected to represent England, the film receiving exceedingly high praise from the American critics.

Amateur Film Productions

(Hon. Sec.: Joan Palmer, 31, Muirkirk Road, Catford, S.E.6.)

In Production: 1. *Hiker Errant*. Outdoor film. 2. *Liquid Q*. Set in the future.

Projection space being limited in the new studio, a theatre was built in the basement immediately below it, although the constructional details are such that only half of it could be used for this purpose. The walls have been treated with a mixture of papier mache and plaster. First big projection evening was held on May 3rd. Experiments are being made with S.O.D. recording. Test cuts have been made and it is hoped that a short sound film will be available in the near future.

Bradford Cine Circle

(Hon. Sec.: A. C. Whitehead, The Towers, Clayton, Bradford.)

In Production: 1. *The Recording Angel*.

Film play, 9.5 mm. 2. Film of scout life. A day was spent in taking shots at a camp on Baildon Moor and further scenes of open air life will be taken in July.

20 members went to Bempton Cliffs recently and took shots of the perilous pastime of securing seagulls' eggs.

Catford Film Players

(Hon. Sec.: Mrs. V. W. Payne, 7, Station Buildings, Catford.)

In Production: Production No. 9. A set which took weeks to build has now been dismantled and work is proceeding on the building of a banquetting hall—a hall within a hall. The studio, although large, is of irregular width, so that it has been necessary to build two inner walls, utilising both ends and decorating them all to match. Large pillars are being made and special fittings procured. If any male members of neighbouring film clubs would care to take part in the banquetting scene the secretary will be pleased to supply particulars.

Catholic F.S.

(Assist. Sec.: 36, Gt. Smith Street, Westminster, S.W.1.)

In Production: 1. *Fire on Earth*, by Rev. F. Young. Complete except for sound commentary. 2. Instructional film. Completed: *Eternal City*, with sound commentary. Drama group has been working with production unit on 2. Outdoor locations.

Among lectures given recently was "On Seeing Films" by Bro. David. Various schools have been visited and demonstrations of projectors given. Members are requested to write for their entry form for film (Continued on next page)

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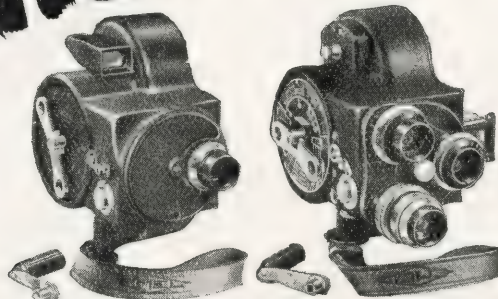
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Crouch End A.C.S.

(Hon. Sec.: W. Newman, 17, Church Crescent, Muswell Hill, N.10.)

In Production: 1. *Hornsey Old and New*. 2. *London* (deals with sights in the West End). Both on 9.5 mm., the only gauge being used at present.

A new proscenium and portable projecting cabin are being designed.

Darlington A.C.S.

(Hon. Sec.: Miss D. Moore, S. Hazel Avenue.)

In Production: Two scenarios by members have been put in hand: *Release*, for which facilities have been secured for filming in and around a castle in the neighbourhood (8 mm. Kodachrome), and *What Happened at the Gables* (9.5 mm.).

The society gave three performances of silent films at the Darlington Deaf and Dumb Club recently. Programme included preview of the society's own film, *Eye Witness* (9.5 mm.), *The Tees from Source to Sea*, by Mr. C. J. Seward, who also loaned a film of Darlington Railway Centenary Celebrations edited by him from professional stock, and *Metropolis*. Their Darlington Health Services film (16 mm. Kodachrome, 1,600 ft.) was sent to the British Empire Exhibition, Glasgow, at the request of the Ministry of Health. Production was supervised by Dr. C. A. Dawson, local Medical Officer of Health, who has now become the society's president.

CLUB REPORTS

(Continued from previous page)

Devonport High School F.S.

(Hon. Sec.: B. Mann, Devonport High School, Albert Road, Devonport.)

The objects of this society are to give boys an idea of cinematography and what it involves and to form a library of educational films and records of school events. So far only one film has been made, of the sports day. Apparatus and film were presented by the Parents' Association. This summer the society is concentrating more on making films than on showing them. A news reel is to be made of Parents' Day and a documentary film on the china clay industry at Lee Moor, South Devon.

Edinburgh C.S.

(Hon. Sec.: Miss E. H. Kemp, 152, Greenbank Road, Edinburgh, 10.)

Meetings: At 16, Royal Terrace, Edinburgh, 1st Friday each month during summer. 8.15 p.m. Since its formation in 1936 this club has been known as the Waverley Amateur Cine Club. Will all other societies and clubs kindly note the change of name.

The 4th edition of the society's Monthly News Reel, produced by one of their promising juniors, Mr. Cotton, was shown recently, together with *The Secret of the Loch*.

Negotiations for premises are now nearing completion.

The 5th edition of the News Reel and *Lorna Doone* will be screened on Aug. 5th. *Metropolis* will be shown on Sept. 2nd. The winter session will begin on October 7th and meetings will be held weekly thereafter on Friday evenings. The winter syllabus will be issued shortly.

Finchley A.C.S.

(Hon. Sec.: Mrs. T. Gulzow, 29, Glenhill Close, N.3.)

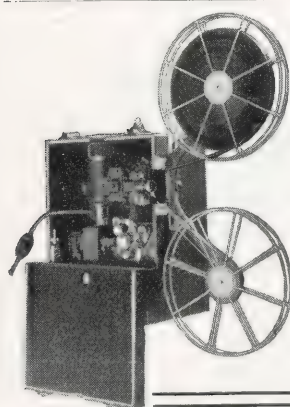
A visit was paid to Hindhead, Surrey, on June 19th for the purpose of taking more pictures of National Trust Properties. Negotiations for a new studio are proceeding satisfactorily. Entry forms for the annual competition are now ready. There is no set subject.

Kenton A.C.S.

(Hon. Sec.: N. Dyer, 263, Kenton Road, Kenton, Middx.)

The society's first comedy, *Case Number 1* (about an aspiring amateur detective), was shown to 40 members and friends recently. 16 mm., Agfa ISS, total cost about £10, 18 months in production. Economy with sets was possible because most of the interiors were taken at the home of the president. Film was edited by a committee of three and will be slightly revised before further showings are given.

Mr. J. Stone gave a demonstration of home reversal processing, using home-made apparatus, on June 1st. The film was first desensitized, subsequent operations being carried out in amber light.



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Kingston C.C.

(Hon. Sec.: W. J. Kelsey, 24, Sandhurst Avenue, Surbiton.)

In Production: *Out of Order*. Rapidly nearing completion.

Annual outing on June 15th took the form of a motor run to Windsor, from there by launch to Boulders Lock, and on to Cliveden Woods and Maidenhead. Colour films were taken.

London A.F.C.

(Hon. Sec.: Miss M. Jasper, 99, Cambridge Street, S.W.1.)

Shooting on club productions continues to make good progress. The next season of public shows in aid of various charities commences on September 24th in the Congregational Church Hall, Bowes Park. Some members of the Wimbledon C.C. recently paid a visit to the club and a number of their productions were screened. Preliminary arrangements are now being discussed for a series of lectures by members on both technical and non-technical subjects. Visitors will be very welcome.

Mid-Cheshire A.C.S.

(Hon. Sec.: C. Ridgway, Weston Rhyn, Nantwich Road, Middleswich.)

In Production: *Bank Holiday*. Shooting now in progress. A film dealing with the dairy industry of Cheshire (Mr. C. Croft) is also in hand.

A large display of substandard cine apparatus—projectors, cameras, tripods, splicing and titling outfits, was demonstrated

at a recent meeting. The society's first outing took place on June 19th, a visit being paid to Llangollen and filming carried out.

Newport & District A.F.S.

(Hon. Sec.: R. G. Butterworth, 156, Caerleon Road, Newport, Mon.)



Director Hugh Baddeley watches the rehearsal of a scene from "Refuge," the society's current production. Other stills appear in this issue.

In Production: 1. *Al Addin and His Wonderful Gamp*. Burlesque. Shooting finished but awaits editing and titling. 2. *Newport News Reel*, society's first production

which is continually being added to. Items include: installation of town's first woman mayor, visit of Gracie Fields, last trip up the Usk of S.Y. Liberty. 3. *Chapter of Accidents*. Comedy (outdoor), nearing completion.

Filming excursions are undertaken on alternate Tuesdays during summer and

results projected and criticised the following Tuesday. Film tests for dancers were given at successful first annual dance and cup presented by Pathe, Kodak and Dollonds. It is to be held by the winner for one year, at conclusion of which a replica is given.

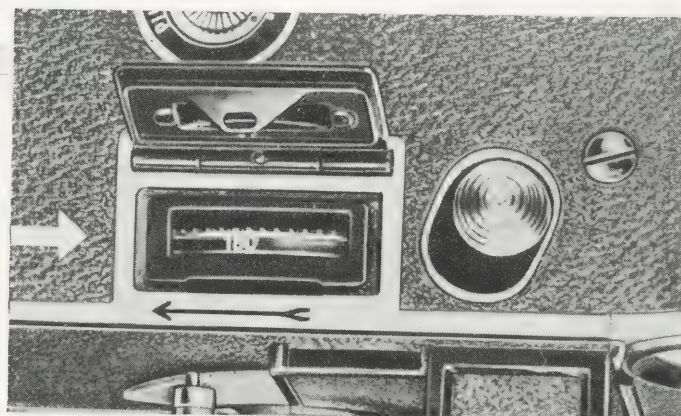
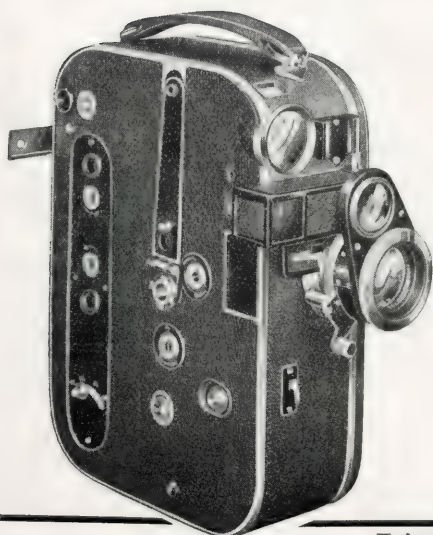
Planet A.F.S.

(Hon. Sec.: A. Derrett, 46, Derwent Road, Palmers Green, N.13.)

Main object of the society is to produce a full-length photoplay each year. Finished film is exhibited for a week in the autumn, with shorter club productions and documentaries made by members. Shooting takes place on Monday evenings and screening on alternate Sunday evenings. The studio carries nearly 20,000 watts of lighting. New members welcome.

(Continued on next page)

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CLUB NOTES

(Continued from previous page)

Portsmouth F.S.

(Hon. Sec. : H. R. Verry, 1a, Hudson Road, Southsea, Hants.)

In Production : *What's in a Name?* 400 of the 1,200 ft. have been shot in just over 2 months.

Members have converted an old store into a studio; with floor area now more than doubled there is scope for more elaborate sets than have been possible formerly. Lighting facilities have been increased. 26 photo-floods can now be used.

The joint outing with the Bognor Regis F.S. on the River Arun on June 19th was very enjoyable. It is hoped to make it an annual function.



Bradford Cine Circle at work on their scout documentary which is being produced for the Bradford East Scouts Association.

Ravensbourne Films

(Hon. Sec. : L. Morris, 36, Cromwell Avenue, Bromley, Kent.)

In Production : Two short S.O.D. films, the discs being cut at the time of shooting. Sound was successfully recorded. Editing will shortly be undertaken. First rushes of Production No. 2 (8 mm.) have been screened and received with approval. Definition and clarity of interiors exceeded expectation.

Members of the neighbouring society, Amateur Film Productions, visited Ravensbourne on June 20th and demonstrated their own talkie apparatus, screening four professional documentary films. The Pathe 9.5mm. talkie was demonstrated on June 13th. Future activities will include a whole day excursion to Fairlight Cove and a visit to the projection box of a local cinema.

Rex Film Productions

(Hon. Sec. : R. P. Bassett, 131, Wickham Road, Shirley, Croydon.)

In Production : Film of farm life. Two meetings have been devoted to casting and a visit paid to a Kentish farm to select locations. Six carloads of members went to Cowden, Kent, on June 26th and took a

substantial number of exteriors listed in the shooting script.

Members filmed their secretary's wedding recently.

Salford C.S.

(Hon. Sec. : W. M. Cheetham, 91, Moorfield Road, Pendleton, Manchester, 6.)

In Production : Casting has been completed on three films and shooting has commenced.

The society's 1937 documentary, *Safety First*, made in co-operation with the Salford Police, was shown to the Safety First Congress held in London recently and was enthusiastically received. Programmes for the autumn meetings are now being prepared.

In addition to the films given in their catalogue, the society have the following to offer for hire and exchange: 9.5 mm. : *Bachelors' Holiday* (2 reels), *Myself* (1 reel). 16 mm. : *Slate Club* (2 reels), *Aunt and Ankle* (2 reels), *Ring of the Bracklins* (2 reels), *Safety First* (1 reel).

Stoke-on-Trent A.C.S.

(Hon. Sec. : H. T. Morfey, 51, Beresford Crescent, Newcastle, Staffs.)

In Production : 16 mm. colour film. Several Sundays have recently been devoted to shooting exteriors, but the vagaries of the weather have made matching very difficult and a number of retakes will be necessary. A member is making the interesting experiment of filming the club effort on his own on 8 mm.

The success of this society in the Empire Film Contest at

Glasgow has already been recorded in these columns. Altogether the society has, collectively and individually, been awarded eleven trophies this year—a remarkable record.

Sudbury F.S.

(Hon. Sec. : B. P. Tyrer, 9, Cranleigh Gardens, Kenton, Middx.)

The last year was one of the most active and progressive in the history of the society. Eleven projection evenings were held. Films shown included *Children at School* (Basil Wright), Chaplin's *Goldrush* and *The Plough that Broke the Plain*. The society's production, *Marina* (Kodachrome, with extracts from the ice show at Earl's Court), was shown at a club dance.

The last production, *History in the Making*, and a member's film, *Palette in Cornwall*, were entered for the Empire Exhibition Film Festival. No awards were gained but *Palette in Cornwall* was given a good notice in a Scottish local paper. New members are wanted.

Summit Productions

(7, Pensford Avenue, Kew Gardens, Richmond, Surrey.)

In Production : *The Diamond*. 400 ft. 16 mm. Work has just been started on this.

When the weather is not suitable for filming, the company spends its time building the theatre, which is to be portable and will consist of a proscenium with curtains operated by an electric motor, 4 ft. screen, projector box and turntables.

This society has been in process of formation for some time, but this is its first report. It is felt that membership is large enough for the time being so there are no vacancies.

United Film Productions

(Hon. Sec. : R. Densham, 5, Madrid Road, Barnes, S.W.13.)

In Production: *On a Crisp September Morn.* 16 mm. comedy. 350 ft. have been shot.

The news reel unit filmed a display given by Kensington and District A.R.P. and Harrods sports recently. A 9.5 mm. reel of Dufaycolor of the trooping of the colour was presented by Mr. G. Cannon in the society's private theatre. 150 feet of Kodachrome were taken by the society's best cameraman for the Catholic F.S.

Waverley A.C.S.

(Hon. Sec. : Miss E. H. Kemp, 152, Greenbank Road, Edinburgh, 10.)

Meetings: At 16 Royal Terrace, Edinburgh, 1st Friday each month during summer. 8.15 p.m.

It has for some little time been felt that the club's name did not sufficiently identify it with the City of Edinburgh, and, on the recommendation of the Committee, the members resolved at a Special General Meeting to alter the Constitution to allow of the name of the club being changed to

Edinburgh Cine Society under which name (q.v.) all future monthly reports will appear.

West Essex F.S.

(Hon. Sec. : L. G. Watson, 10, The Meadow, Buckhurst Hill.)

In Production: *Pot of Basil* (S. Reed). Cartoon sequence in process of filming. The groups are proceeding apace with the making of their respective films.

Mr. S. W. Bowler gave an address on Gevaert film on June 15th at the studio.

HANDSOME PLAQUE for SOCIETIES

As announced on page 226, a plaque will be awarded for the best film made by a society this year. It will be a rather more elaborate trophy than those awarded to individuals. The names of all those who were engaged in the production will be engraved on it so that it will be a permanent reminder of a successful team effort. It will be won outright, of course. A plaque is, in our opinion, more suitable than a cup, for it can, if desired, be hung in the studio or theatre.

West Kent C.C.

(Hon. Sec. : H. E. Saunders, Cheniston, Hilden Avenue, Tonbridge.)

In Production: 9.5 mm. fiction-cum-documentary on A.R.P. of the efforts of Arthur, Roy and Percy, whose initials give a clue to the main interest of the film. Two members having received special permission from the Air Ministry, a camera unit was sent to the R.A.F. Aerodrome at Biggin Hill to shoot some of the aerial sequences. Co-operation of the Territorial Searchlight organisation is promised.

Fortnightly meetings have been held

during the whole of the winter and early spring. New members are required.

West London C.S.

(Hon. Sec. : A. F. Shave, 14, St. Luke's Road, Westbourne Park, W.11.)

In Production: *Three in One Million.* Scenes in this take place in three different homes, put at the society's disposal by members. Shooting has been carried out at week-ends.

The projection unit is getting together a collection of films for the next show. They have secured some interesting films from an American cine club at Boston. The monthly cine magazine includes shots of the model village at Bekonscot, taken during a club outing, and items of local interest.

Whitehall C.S.

(Hon. Sec. : L. J. H. Seargeant, 32, Twyford Avenue, East Finchley, N.12.)

At annual general meeting on June 14th it was reported that membership had increased by approximately one third during the year 1937-8. The exhibition has again proved a success, nearly 600 people attending. Despite the fact that the annual subscription is only 5/- and that no profit was made on the exhibition, there was a balance in hand of nearly £10. A copy of "The Complete 9.5 mm. Cinematographer" was presented to Mr. E. S. Honeyball, who had submitted the best criticism of *North Sea*, latest G.P.O. film unit production.

No further meetings will be held until September next, but any enquiries from Civil Servants interested in movie-making will be welcome.

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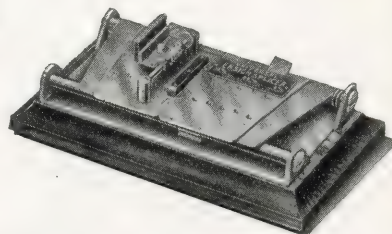
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Running Commentary

THERE has recently been discussion in the popular Press concerning the unnaturalness of even the best natural-colour films: and the suggestion has been mooted of showing these in a not-too-dark cinema, i.e., with the screen surrounded by pale neutral light and with certain subdued light in the auditorium.

We must agree that this unexpected application of thought to the showing of a film has its points. Seeing a natural colour film in a completely dark cinema may be compared with looking out on a sun-drenched garden through a small window in a heavily

By SOUND TRACK

longer to register the main content of the picture than with monochrome.

(2) Avoid that very contrasty side-and-back lighting that is so effective in monochrome: partly because flat front lighting adequately displays the picture and *colour-differences provide depth*; and partly because the shadows tend to get recorded in strange colours.

(3) Be careful with very close close-ups, because if the screen is suddenly filled with one colour to the exclusion of a different colour that may have predominated the previous shot, a disconcerting effect is produced.

(4) Avoid fading by means of the lens-iris, because colour-renderings change during such fades, which actually consist merely of progressively under- or over-exposing the film. Instead—wipes; or iris-fades by means of an iris mounted in front of the lens; ordinary fades effected by a fading-glass (i.e., a neutral filter merging from clear glass at one end to fully opaque at

the other). But even the fading-glass can produce unwanted colour-changes, notably a tendency towards blue in fade-outs; and wipes are certainly to be advised.

(5) The least spectacular and most impressive colour subjects are those wherein the colours are very subdued, such as street scenes. Posies of tropical flowers, or children in azure dresses eating Jaffa oranges, simply screen artificiality.

* * *

SHOTS taken from ground level are sometimes essential for achieving striking compositions, particularly in scenic films; and a very useful (though absurdly simple) accessory to aid in making these is a block of wood about 4 by 6 inches and half-an-inch thick, into the centre of which a tripod bolt is recessed; these bolts can be had 3/4 in. long with hexagon heads for one penny from any ironmonger worthy of his name. The block makes a perfectly steady foundation for the camera and can be tilted as required by inserting any bit of packing lying around under the front end, the back being pressed down to maintain steadiness. Better, of course, is a pan-head to link the camera to the block, if one can be spared from a tripod or elsewhere.

These low-angle shots entail a certain amount of lying flat on one's face, head bent at frightful angle, eye straining at viewfinder. But this discomfort is better than relying on the majority of waist-level finders, of which many show the image the wrong



Sonnie Hale directs a scene from the Jessie Matthews' picture, "Sailing Along." This film is reviewed in this issue.

shaded room . . . the vista is a vividly-coloured fragment set in a sea of dead black. This effect certainly is reduced and the colours are rendered softer, by permitting a pale light in the auditorium: but the snag is that then the screen becomes obvious and one cannot forget that the throbbing drama is merely a selection of moving pictures.

Actually the solution is very elementary—simply reduce the power of the projector lamp. Examination of colour film prints, particularly cartoons, shows how surprisingly pale they are—considerably thinner than monochrome prints. The same startling effect of unreality is produced when a monochrome film is projected too brilliantly, and Kodachrome certainly gives of its best on a dead white screen with a medium-power projector.

* * *

The hints-and-tips experts keep shouting this and that about precautions to be observed in using colour-film: and it may help many cameramen if we crystallise proven bits of good advice:—

(1) Allow the shots to linger longer than in monochrome, because there is more in them for the eye to take in, so more time must be allowed. This, incidentally, admits the *distracting* (though very pleasantly distracting) feature of colour films: the eye, roving over richly-coloured areas, takes

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way round and others are hopelessly inaccurate. Some combine these defects.

* * *

I must urge one resolution, the keeping of which has already brought me great satisfaction; namely, to take (and use) a still camera whenever one goes out filming a production of any importance. Surely 400 ft. of film, destined to nestle in its can for the future deserves to have some small record of how it was achieved? Often, too, one cannot show the film but would like to illustrate phases or ideas contained in it: then, out comes the booklet of stills—twelve, say, for a reel—and the major incidents are displayed.

I take the majority of mine from such an angle that the movie-camera just appears in the foreground. Actually the term "still" implies an exact replica of a film-frame, the expression "production-still" being used when camera, lights and technicians are included.

There is, too, the record value of such stills in the case of having to make re-takes which involve exactly reproducing earlier conditions. But it is more the sentimental value for the future that I am stressing: here reminiscences and fireside discussion and technical disputes clinched.

An American reader, Mr. H. W. Lewis, Kahlottus, Washington, would like to correspond with an English movie-maker for the purpose of exchanging ideas on cinematography. He uses an 8 mm. camera.

A NEW FILM

Name. Bauchet Super Panchromatic. Makers or Agents. Actina Ltd., 19, Woodstock Street, London, W.1.

General Description. This material is of the reversal type and its outstanding character is the very remarkable anti-halo properties which it possesses. Pictures of a metal filament lamp burned at normal temperature and taken with the camera only 18 inches from the filament showed sharp images with practically no halation.

On the other hand the term "Super" panchromatic, although it may have some other meaning in the place where the film is made, is apt to be somewhat misleading in this country, where the term is understood to imply a film of the "supersensitive" class, with a very strong response to artificial light. Our tests, which were duplicated to verify our first conclusions, show that both in daylight and in artificial light, the material comes into the normal speed Class, equivalent to *Amateur Cine World* Class B, 750 H. & D. on the Weston meter, 26 Scheiner, 16/10 Din or Weston 16. At this latter setting the film gave excellent exposure out-of-doors. For interior exposure, one photoflood giving light equivalent to 750 watts of half-watt light, shining on the front of the subject, gave sufficient exposure for a close-up at f/1.4.

We further compared the official processing of the film with our own processing methods and found that the former gave somewhat darker and heavier results than we were able to obtain ourselves.

Price. 50 ft., 7/9; 100 ft., 15/- (16mm.)

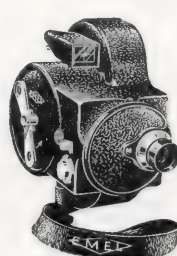
General Remarks. This is an inexpensive film which, if regarded as being of normal speed and given good processing, is capable of giving first-class results with excellent colour rendering.

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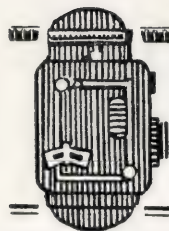
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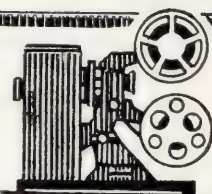
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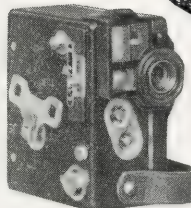
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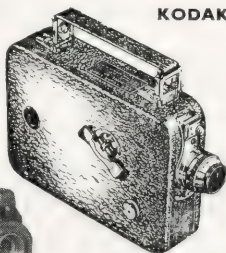
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A Tip for Home-Processing

FREQUENTLY in home-processed film a yellow stain is evident, even though the instructions have been carefully followed points out Herr Hans Innerhofer, of Vienna, in a recent issue of "Der Kino-Amateur." He has found that thorough washing between processing operations is a first essential for clean high-lights. "Thus, the first washing after development should be at least five minutes in running water. The second washing after reversal should last at least three minutes, also in running water . . . the water which runs away should at all events be clear and colourless."

Another cause of yellow stain, in his opinion, is that the reversal bath is too strongly acidified, in which case even thorough washing is ineffective. "Three to four ccs. of concentrated sulphuric acid to each litre of reversal solution is enough."

For clearing baths he avoids Potassium Meta-bisulphite and recommends after bichromate reversal a 10 per cent. solution of Sodium Sulphite crystals or a 5 per cent. solution of anhydrous Sodium Sulphite: after permanganate reversal he uses a 2 per cent. solution of Sodium Bisulphite.

Overworking the first developer is also a prolific cause of yellow stain. If for once yellow stain appears, it can be minimised by treatment in a very dilute solution (bright violet in colour) of permanganate—presumably with a mere trace of acid—for not more than two minutes, followed by a short wash and 10 to 20 seconds in an acid-fixing bath. On each occasion a short piece of film should be tried out before treating the whole length.

The American Cinematographers' Handbook and Reference Guide

BY JACKSON J. ROSE, A.S.C.

THE second edition of the above publication has just been issued at 3 dollars and is published by the American Society of Cinematographers, 1782, North Orange Drive, Hollywood.

The author has 25 years' experience as a practical cinematographer and during the course of his activities has compiled lists and tables of data for his own use. In 1935 he published them for the benefit of other workers. Since that time many important technical advances have taken place and so a second edition has now been put out.

The book may be described as solid meat from end to end and contains information not only for the 35mm. professional, but also for the users of 16mm. film and 8mm. film and the miniature camera user. There are descriptions of apparatus, comprehensive lists of stocks, filter descriptions and factors, camera lens angles, and descriptions of the various colour processes. The useful information and the pocket-filling size of the Handbook should combine to make it a valued companion for the practical worker, who can then consult it whenever the need arises.

Of particular interest to the sub-standard worker is a chart of camera identification markings of 40 different sub-standard cameras. Much of the professional information will also interest him, particularly an illustrated chart of nearly 140 different types of wipe.

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KODAK K CAMERA—f/1.9 lens, 3 in. Telephoto, with Filters, 15 mm. Wide Angle Lens, Combination Case, hardly used. £35 0 0. Woods, Croft, Dedham, Colchester.

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(Continued at foot of col. 3)

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Replies to Readers

CUSTOMS REGULATIONS ON CINE FILM

I am contemplating going abroad for my holidays and should appreciate any information on the Customs regulations governing sub-standard cine film.—A. J., London.

The following are the Customs regulations governing non-inflammable sub-standard film, as published in the "Amateur Cinematographer's Diary."

Sub-standard cinematograph apparatus, taken out of this country by passengers for their own use and brought back again by them, is admitted duty free if the Officers of Customs and Excise at the port of landing are satisfied as to the circumstances. It is not necessary that the evidence produced to the officers should be in a particular form, but any evidence which can be furnished, e.g., an invoice showing when and where the apparatus was purchased would be fully considered. In certain circumstances a declaration as to the facts may be required from the passenger on a form which the officer will supply.

Cinematograph films, even though previously taken out of this country, are liable to duty on importation after exposure abroad, but as a concession sub-standard films are admitted duty free provided that the officers are satisfied that the quantity is reasonable and that the films are being imported by private owners for personal use. Always declare anything dutiable and do not attempt any evasion.

FILTERS

I intend to spend a holiday in Switzerland and understand that in high districts it is advisable to always use an Ultra-Violet Filter (which necessitates no increase in exposure). It is my usual practice to carry about with me three or four filters ranging from green, through yellow to tricolor red as I consider that different subjects are best tackled with different filters. My idea, therefore, while in Switzerland is to keep a gelatine U-V filter between the lens components and still to carry the other filters. Now if I use another filter together with the U-V filter, will the U-V filter affect the multiplication factor of the other filter? I always use Agfa ISS or Isopan F film.

Again, I frequently do night work (street scenes, in the hotel, etc.). Should I remove the U-V filter for artificial light work such as this?—W.A.B., Kent.

We think that your idea of using a U-V filter for cutting down the excess ultra-violet at high altitudes is an extremely good one. We do not think that it should be left permanently in the lens (we do not recommend taking apart any cine lens, as a matter of fact!) but should be used when required. Its use is not likely to affect the other filters—but as these filters will almost certainly cut out the U-V anyway, there is little point in using the combination. Generally, a pale green filter with a low multiplying factor will be of most use to use for the bulk of your exterior daylight shots.

DUFAYCOLOR TITLES

1. Is it possible to use still Dufaycolor pictures as a background for main titles when using a Kodak filter?

2. If so, please let me have the wattage of the suggested lamp to be used and the setting of the camera—a Kodak Magazine.—W.K.A., Renfrewshire.

We regret that we cannot give you all the complete data that you request in your enquiry, since the many factors affecting the

The correspondence coupon on page iii. of cover and a stamped addressed envelope should accompany each query. Querists are requested to give as complete particulars as possible, and also, when possible, to send samples or specimens.

final set-up that you adopt for shooting will considerably affect the exact exposure required.

We suggest that you experiment along the following lines as we see no reason why you should not use a Dufaycolor transparency for a title background. The Dufaycolor transparency should be set up in a frame (preferably with an opaque masking surround to prevent light leakage from the illuminant) and between this and the light—say a Photoflood at 12 ins. from the Dufaycolor film in the frame—some form of diffusing medium, e.g., a sheet of flashed opal or good quality ground glass. This should ensure that the transparency will be evenly lit.

Then, either with painted titles on a celluloid (use the non-inflammable variety) overlay in front of the transparency, or with title letters stuck onto a sheet of clear glass, the two might be photographed together. It will probably be best to use opaque letters, and if they do not show up well, to light them slightly from the front, with, say two 100 watt lamps, one each side of the title frame. As you will appreciate, the balance of the lights must be found by experiment, and we suggest that you shoot a short test on the end of your next reel of Kodachrome.

CATALOGUE OF AMATEUR FILMS

As already announced in *Amateur Cine World*, the Federation of Cinematograph Societies has taken over publication of the catalogue of Amateur films formerly produced by the Salford Cine Society. It is hoped that the catalogue will cover a very wide field and its usefulness be enhanced by the inclusion of films produced by individuals as well as clubs.

Readers who would like their films to be included should write to Mr. F. P. Barnitt, "Filmers," Forest Road, Tunbridge Wells, for entry form giving full details. No charge is made for inclusion in the catalogue, nor does any obligation devolve on the maker of the film to offer it for hire or loan, although, of course, it is desirable that the films listed should be available, within reason, for circulation.

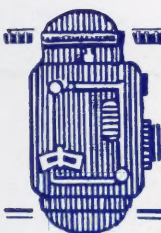
Cine Societies have already received entry forms. Will they please return them, duly completed, as soon as possible, since it is hoped to have the catalogue ready by the end of the summer.

FILMING AT EMPIRE EXHIBITION

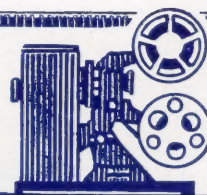
A correspondent points out that filming inside the Exhibition buildings, as suggested in the article, "Filming Lions in Scotland" (published last month), is prohibited, but at the same time application to the manager would probably elicit permission, provided the film was not made for profit.

MODEL 22 VICTOR Projector, completely enclosed, 750 watt lamp, 1,600 ft. spool arms, complete with transformer, practically new, price £36. Rev. E. S. Fellowes-Farrow, Livingstone Buildings, Hertford.

FOR SALE: 1 Cine-Kodak, model B.B., f/1.9 lens, £18 18 0; 1 leather case, £1 10 0; 1 Distance Meter, £2 2 0; 1 Kodascope Projector, model "C," 2" lens, £18 18 0; 1 Repair Outfit and 4—400 feet Reels, 1 Resistance, 110/250, £1 17 6. What Offers? Gloucester Incubators, Limited, Woodchester Works, Stroud, Glos.



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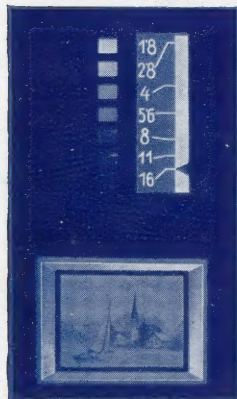
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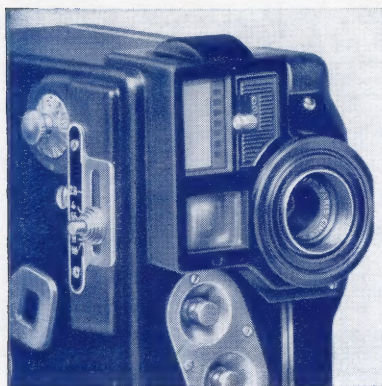
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This illustration shows the stepped optical wedge, visible above the picture beside the aperture scale. The aperture is controlled by the external sliding button shown below. This button is moved until the aperture indicator is alongside the darkest visible square on the exposure meter. Adjustment for varying film speeds is provided.



This close-up shows the external sliding button which permits adjustment of lens aperture while the camera is in the taking position. The plunger BK when depressed masks the view-finder to ensure readings.



To the left is a close-up of the optical exposure meter model showing the convenient placing of the sliding aperture control, the separate buttons for 16 and 32 frames per second and the absence of vertical parallax.

To the right is the front of the photo-cell exposure meter model showing the special baffles which ensure that only the light from the subject reaches the meter. The hood folds down to protect the cell when not in use.



90% of amateur difficulties are due to incorrect exposure and the Ditmar Camera enables the user to secure proper exposure under every condition. The models illustrated to the left are provided with a built-in optical exposure meter, the indication of which shows in the view-finder alongside the aperture indicator. By adjusting the external sliding button the aperture is changed until the indicator is level with the darkest visible square. Exposure will then be correct. Details are illustrated on the left.

Ditmar Cameras are also available with a built-in photo-cell exposure meter which gives continuous reading while shooting.

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